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MUSIC CLANS ASSEMBLE in CHICAGO

By GEORGE OSCAR BOWEN

We who have followed the destinies of the Music Supervisors' National Conference and have had to do with the building of the programs for the Chicago meeting feel that this first biennial will set up a new high-water mark for membership, attendance and scope of program.

It has not been our purpose to provide for the discussion of all phases of public school music in these programs, but rather to have a more thorough consideration of those subjects which must naturally affect every school system in which music is taught, and every teacher of music in the schools.

During the week three principal educational symposiums will occupy the full time on three afternoons. The first, Monday afternoon, is The School Administrator and the Music Program; the second, on Tuesday afternoon, is Adequate Music Credits for College Entrance, and the third, on Thursday afternoon, covers the subject What Are the Objectives in School Music, and How May They Be Evaluated? The supervisor and teacher of music in the largest cities and the smallest rural community is directly affected by the results of these discussions, and we have made them the backbone of our week of meetings.

Music of All Types

The programs will be rich in music of all types, but particular stress is laid on choral music and some of the finest choral groups of public schools, colleges and adult organizations will be heard. Among the speakers' names to be found upon the program are such prominent educators as P. P. Claxton, former United States Commissioner of Education, now superintendent of schools in Tulsa, Oklahoma; Wm. M. Davidson, superintendent of schools, Pittsburgh, Pa.; Dr. L. W. Smith, superintendent of schools, Joliet, Ill.; Florence Hale, state supervisor of rural education, Augusta, Me.; Dr. Thomas Lloyd Jones, University of Wisconsin, Madison, Wisconsin; Merle C. Prunty, principal of Central High School, Tulsa, Okla.; Dr. John W. Withers, New York University, New York City; Frank P. Whitney, principal of Collinwood High School, Cleveland, Ohio.

Noted Guests

Among the prominent musical educators who are not directly connected with the Music Supervisors' National Conference, are Walter Damrosch, New York City; Percy Scholes, London, England; Karleton Hackett, music critic, *Chicago Evening Post*, Chicago; Peter Christian Lutkin, dean of School of Music, Northwestern University, Evanston, Ill.; Frederick Stock and Eric DeLamarter, conductor and assistant conductor of the Chicago Symphony Orchestra; Howard Hanson, director Eastman School of Music, at Rochester, N. Y.; John Finley Williamson, director Dayton Westminster Choir, Dayton, Ohio, and others.

Truly this is a notable list of educators, and well worth going from the Pacific or Atlantic coasts to Chicago to hear.

(The complete program appears on page 24-25)

By PROFESSOR KARL W. GEHRKENS

It was twenty-one years ago last November that a musical enthusiast in a small town in Iowa had an idea. The man was Philip C. Hayden, supervisor of music in Keokuk, and editor and publisher of a little magazine called at that time *School Music Monthly*.

He thought that it would be a fine thing to get a group of his fellow music supervisor together to talk over their problems and to learn better methods of teaching from one another. So he sent out a letter inviting as many music supervisors as cared to do so to visit Keokuk, investigate the music teaching being done there, discuss it, and hold conferences on other topics relating to public school music.

The idea found favor, and the meeting was held in April, 1907, with a total attendance of 104 during the three days of the session. Out of this humble beginning has grown the Music Supervisors' National Conference—the largest and most influential organization of musicians in the world today.

Supervisor an Enthusiast

Why is it that over 100 music supervisors attended the meeting at Keokuk, and that about 3,000 will attend the meeting in Chicago? It is because the music supervisor has always been an enthusiast. He has often failed to measure up to the best standards of musicianship, and he has even provoked the wrath of the school superintendent because of his lack of general scholarship. But from Lowell Mason down, he has always sincerely believed in his work, has been firmly convinced that through music he could save the artistic soul of America, and has worked with the zeal of a reformer to bring music into the life of every child in the country. It was this zeal to hasten the musical redemption of America by improving methods of teaching that was responsible for the formation of the Music Supervisors' National Conference, and it is this same desire to improve the quality of music teaching that has carried the conference forward in its astonishing growth, both in size and in influence.

What the Conference Has Done

It is not merely the fact that the conference now numbers about 3,000 members that is significant. Its uniqueness lies rather in the fact that it has always and is now genuinely taking the lead in all matters pertaining to music education, and that the rank and file of the country's music supervisors look to it confidently, for guidance. There is no doubt whatsoever that the high quality of the work now being done in so many places all over the country is due more to the ideals held by the leaders in the conference than to any other one cause. It was the conference that, through its Educational Counsel, first advocated and mapped out four-year courses for music supervisors, and that compiled and published the Standard Course for the grade schools that is so universally followed today. It was the instrumental committee of the conference that took the National Band Con-

(Continued on page 2)



GEORGE OSCAR BOWEN, OF TULSA, PRESIDENT OF THE BIENNIAL MEETING OF THE NATIONAL MUSIC SUPERVISOR'S CONFERENCE, CONVENING IN CHICAGO, APRIL 16-21.

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CHORAL SINGING IN SCHOOL AND COLLEGE

By HOLLIS DANN



DR. PERCY SCHOLES, LONDON CRITIC, WHO WILL SPEAK AT THE FOUNDER'S BREAKFAST.

(Continued from page 1)

test under its wing, bringing order out of chaos, and substituting professional ideals for narrow commercialism in the management of this important enterprise. It is this same committee that has made the National Orchestra Contest such an important event, that has raised standards of performance, of materials, and of instrumentation in both band and orchestra; and that is directly responsible for the organization of the National Orchestra Camp. This year new features, the National High School Chorus, and the Quartet Competition is being fostered with its resultant stimulus to singing groups the country over.

It is through the conference that better methods of teaching appreciation, of improved piano class pedagogy, and of countless other matters connected with more intelligent music teaching have been encouraged and disseminated. Indeed, it is safe to say that there is no field of music teaching today that has not directly or indirectly felt the influence of this powerful organization. So well is this recognized, that its meetings are now attended by many teachers, writers, publishers, and editors who are not directly connected with public school music, but who realize that something of real significance is being done at these sessions that they cannot afford to miss.

College Course in a Week

The Music Supervisors' National Conference will have its bi-annual meeting in Chicago, April 16-21. The program consists of addresses, demonstrations of all sorts of music teaching both vocal and instrumental, concerts by the Chicago Symphony Orchestra and other professional organizations, rehearsals and concerts by the National High School Orchestra and the National High School Chorus—both recruited from various high schools all over the country; discussions concerning rural school music, teaching appreciation, materials of all sorts, college entrance credits, band instruction, classifying boys' voices, competition festivals, tests and measurements in music, and a wholly bewildering array of other topics. "A four-year college education in a week" might be a good slogan for this meeting, and if one could only retain, digest, and apply the mass of information and ideals that will be presented in Chicago, there would be no further excuse for narrowness, ignorance, or error on the part of the supervisors who will attend the meeting.

The following is reprinted by courtesy of *The Etude*. It is an excerpt from an article by Dr. Dann which appeared in the April issue.

THE AIM of this paper is to consider the organization and direction of the selected chorus in American schools. Excellent material is available in every grade school, every high school, every normal school, every college and university. Childhood and youth everywhere are ready and eager to sing when favorable opportunity is offered. Then why are superior choirs so rare? Why is the average chorus lacking in beauty of tone and diction? Why the poor attack and release, the unsatisfactory *tempi*, the absence of intelligent phrasing and tone color, and, above all, why do our choruses sing so much cheap and unworthy music?

Choral standards are improving; conditions are much more favorable than they were twenty years ago. But the improvement is too slow—unnecessarily slow. Certain definite and absolutely necessary steps should be taken to bring about higher standards and to produce infinitely better results. The principal cause of poor choral singing and the resulting lack of interest and enthusiasm shown by both singers and listeners are not difficult to discover. Every item of the indictment points to the cause.

Tone Quality

BEAUTY OF TONE is possible only when the voice is properly used, when good vocal habits are present, such as proper posture, breathing, relaxed jaw, tongue and lips, equalization of vowels and proper pronunciation of consonants, when the tone is not forced, and when a high ideal of tonal beauty is kept constantly before the chorus. The source of strength, or weakness, of all these virtues, or faults, is the conductor. It is absolutely essential, therefore, that the successful choral conductor shall be equipped to solve the many complex vocal problems present in every chorus.

A definite knowledge of the capacity and limitations of the adolescent voice, especially of the basses and tenors, and the skill properly to handle them, is indispensable to the maintenance of good tone quality and to the intelligent selection of music. The ability to classify voices properly is a necessity, and the courage and determination to assign each voice to its proper part regardless of a shortage of altos, tenors or second basses, is equally essential. The ability to recognize tenors, plus the skill to teach them to cover the upper tones and safely to use the upper voice, is an especially vital part of the conductor's equipment. No man or woman is fit to conduct a school chorus without a reasonable degree of skill in this most important and most neglected phase of the conductor's training; no conductor may hope to reach a high standard of choral singing by untrained voices without his vocal equipment. Expressive singing, atmosphere, tone color, cannot be secured without comparatively good tone production.

The ordinary chorus leaves much to be desired in the singing of vowels, treatment of diphthongs and articulation of consonants, but particularly in attaining naturalness in the singing of words. Artistic choral singing is impossible without satisfactory diction. Therefore the ability to read and interpret the text correctly and effectively, with a pleasing and well modulated voice, together with a working knowledge of the language as applied to singing,

is a necessity for the successful choral conductor. Especially helpful in school and college is coordination by the Department of Music with those of Reading and English.

Farmers' Road School

IN THE MIDST of the factory district in East London are long blocks of little houses joined together, each looking exactly like its neighbors. Here we found the Farmer's Road Grade School. We had heard a lot about the Farmers' Road Girls' Choir. Presently the choir was grouped on one side of a big room which seemed to combine a hallway, gymnasium, cloakroom, and auditorium without seats. The sixty singers were mostly little girls from nine to thirteen, a few from fourteen to sixteen years. Before them stood their leader, Margaret Nichols, one of the grade teachers. The children began to sing and we, hearing, were full of wonder and amazement. Exquisite tone, beautiful shading and phrasing, balance and diction that seemed perfect. The music included Elgar's "Snow" and other selections supposedly beyond the comprehension of children. All were sung with feeling and—judging from the atmosphere, facial expression and general effect—with full understanding.

Charmed with this unique organization I spent a week in the school—with evening lessons from Miss Nichols. The reasons for the wonderful singing were gradually discovered. First, a master teacher of singing in the person of Margaret Nichols, second, unique and effective coordination. The departments of hygiene, reading and music coordinated daily. Right habits of posture, deep breathing and relaxation were fixed by daily practice under the direction of the supervisor of hygiene. Correct pronunciation and distinct enunciation, with particular attention to the pitch and quality of voice, were acquired in oral reading and frequent delivery of memory selections. Thus correct vocal habits were formed. These habits, applied in the daily classroom lessons in music, eliminated most of the usual difficulties in diction, breath control and tone quality.



DR. HOLLIS DANN, WHO ORGANIZED AND WILL CONDUCT THE NATIONAL HIGH SCHOOL CHORUS.

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Vocal Truth

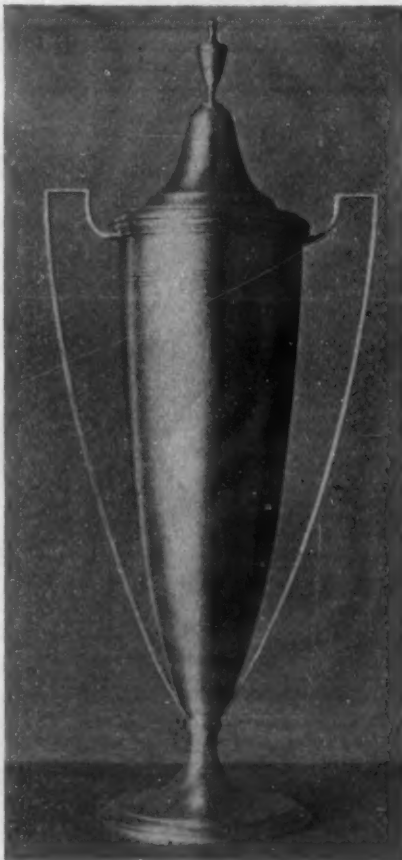
GIVEN normal posture, active relaxation, deep breathing, good diction, unrestricted and well modulated speech, the singing voice functions normally and beautifully. Indeed these habits permitting the voice to function without physical effort or interference are the principal objectives of the successful singing teacher. (Since our visit Margaret Nichols has written an invaluable book on "The Training of Children's Choirs" and has become an authority on the subject.)

Learning that the director of Hygiene and most of the other teachers in the Farmers' Road School were trained in the Graystone Normal College, I later spent several days there and was again impressed by the value of coordination in the elementary school, particularly in closely related subjects having many objectives in common. It is a pity that the tremendous potential power of subject coordination cannot be effectively utilized in our public schools.

The chief trouble with choral singing in the United States is lack of capable conductors. Leadership requiring broad musical background and sound musicianship and demanding all the musical intelligence, feeling, good taste and power of interpretation that is required of the individual singer, is entrusted to young men and women lacking these essentials. They attempt a musician's job without the musician's equipment. Small wonder that the chorus is mediocre or worse and that the public interest wanes.

Wherever an efficient choral conductor is at work superior choral singing will be found; and wherever such singing is heard, interest and enthusiasm are quite as great as for the orchestra. Vogt produced the Mendelssohn Choir; Christiansen, the St. Olaf Choir; Williamson, the Dayton Choir; Alexander, the Ypsilanti Choir; Davison, the Harvard Glee Club; Noble, the St. Thomas Choir; Townsend, the Friends of Music Chorus; Lutkin, the Northwestern University *A Cappella* Choir; Margaret Nichols, the Farmers' Choir.

(Continued on next page)



QUARTET COMPETITION PRIZE, PRESENTED BY THE ETUDE.

FEATURES OF THE CHICAGO CONFERENCE



FREDERICK STOCK, THE CONDUCTOR OF THE CHICAGO SYMPHONY ORCHESTRA, WHO WILL CONDUCT SEVERAL NUMBERS OF THE PROGRAM GIVEN BY THE NATIONAL HIGH SCHOOL ORCHESTRA.

(Continued from page 4)

Road Choir; to mention only a few outstanding groups of their type. Any man or woman with a capacity for leadership and musicianship, plus the right sort of training, can develop a superior chorus from available untrained voices, anywhere. Fortunately, there is no lack of young men and women possessing these qualifications. Fortunately, also, and contrary to a popular notion, capable conductors can be "made." They are not all "born" conductors—not all Toscaninis. All good pianists are not Hofmanns. Genius is not a necessary qualification. Several years' experience, with University students taking courses in choral conducting, has demonstrated to my satisfaction that a bright, musical young man with a forceful and magnetic personality may become a successful choral conductor.

Observing Great Conductors

ONE OF THE BEST ways to learn conducting is to sing in a chorus under an expert conductor and to watch him in action. As a young student of music, in Boston, I was fortunate to be two years under Carl Zerrahn, conductor of the Handel and Haydn Society, a season in a selected chorus conducted by Georg Henschel, and another season singing in the great Wagner Festival Chorus under Sharland and in the week of concerts under Theodore Thomas. It was my privilege also to study Mr. Henschel's conducting at the weekly Boston Symphony Concerts, and almost nightly during the opera season to observe excellent conducting and to listen to the incomparable singing of a great array of opera stars—Christine Nilsson, Sembrich, Fursch-Madi, Del Puente and Tamagno, with Abbey and Grau in the Boston Theater; and Patti, Gerster, Schalchi, Galassi and Campanini with the Mapleson Company in the Globe Theater. We music students partially earned our dollar front seat at the top of the house by standing in line an hour and then sprinting up several flights.

Attendance at numerous recitals and concerts, including the highly artistic recitals by Mr. and Mrs. Georg Henschel, supplemented the choral singing and the opera. It seems to me now that the educational value of this watching and listening was at least equal to the benefit received in a classroom and private studio.

GREETINGS FROM FREDERICK STOCK

ONCE again spring has come and what is said to be our windiest and wickedest city is making ready to receive the delegates who are coming here for the conference of the National Supervisors of Music. It is with sincere pleasure and keen anticipation that Chicago welcomes them.

The great work done by this organization in awakening and stimulating an interest in music in all our schools has created very high standards. It is giving countless children an intelligent appreciation and a clear insight into the most eloquent—and the most illusive—of the arts. More than that—the influence of this great constructive work is carried to the homes of countless children, whose parents in turn develop an interest in the musical doings of the offspring.

However, the greatest boon of this

work is of even deeper import, as it concerns the democratization, through the art of music, of our composite population. It is in this that the supervisors are destined to do their most constructive and far-reaching work. What they have so far achieved in all branches of musical endeavor, be it vocal or instrumental, is worthy of the highest praise, and this year's conference will undoubtedly widen the scope of activities for all the branches of this great organization.

In welcoming them to our city we are confident that music in our schools will receive further momentum. We trust that their visit will be conducive to the furtherance of mutual interests.

Frederick C. Stock

Supervisors, guests and friends of the National Music Supervisors Conference are invited to visit MUSICAL AMERICA's exhibition room, No. 561-A, which will be found on the fifth floor of the Hotel Stevens. There will be a place to rest and music to be heard in the afternoon. Tea will be served. Complete Programs of the Conference and Additional Information will be found on pages 24 and 25.

ORCHESTRA CAMP TO RECEIVE ATTENTION

THE National High School Orchestra, which will assemble for the third time at the National Supervisors Conference in Chicago, is an accomplishment in itself. Its assembling in Detroit in 1926 had the greater effect, however, of showing what could be done and what the possibilities were for the future in the field of high school orchestras. The immediate result of the experiment was an increased interest in school orchestras throughout the country. Each member of each orchestra realized that he had a chance to take part in such an organization if he persevered in his musical training. The supervisors, also, were very much interested and went back to their posts with renewed energy and a new ideal.

After the second meeting of the National Orchestra at the convention of the Department of Superintendence, National Education Association, at Dallas, Tex., 1927, the superintendents passed a resolution recognizing music as one of the fundamentals of educational subjects, recommending that it be placed on an equal basis with other subjects.

After these successes those responsible for this enterprise began to see how much could be done if the members of the orchestra could have a longer period of training together, instead of each one studying separately

and only playing together at times of meeting. Several plans were suggested, but the plan of having a summer camp, first conceived by Charles A. Warren, superintendent of music at Brunswick, Me., seemed the best.

It was thus decided to form a corporation, non-profit-making, by which the camp could be developed from its own holdings by securing scholarships at the usual fee charged for summer camps, and by application of the profits toward the cost of building and equipment. A camp site was secured in the lake region of northern Michigan, close to Interlochen and twelve miles south of Traverse City. The property lies between two lakes—the boys' camp will be on one lake and the girls' camp on the other. These camps are equipped with cottages which are to have electric lights, running water, showers, double-decked beds and living rooms large enough for group practice.

A natural bowl near Green Lake is being prepared for the presentation of concerts. Interlochen Bowl, large enough to accommodate 15,000 people, is being built through the courtesy of the National Association of Band Instrument Manufacturers, who are also lending 100 instruments. There is to be a large stage facing the bowl, with rustic risers built after the design of George McConkey of the University



AIR VIEW OF THE SITE OF THE BOYS' DIVISION OF THE NATIONAL ORCHESTRA CAMP.



JOSEPH MADDY OF ANN ARBOR, WHO IS IN CHARGE OF INSTRUMENTAL MUSIC AT THE CONFERENCE, AND IS THE ORGANIZER AND CONDUCTOR OF THE NATIONAL HIGH SCHOOL ORCHESTRA.

of Michigan.

Over 160 of the 300 applications have been received, the fact that the Julliard Foundation and the Eastman School of Music are providing scholarships and selecting players from the camp for regular scholarships in their own schools is acting as a great incentive to the children. In either instance the players chosen will be given their choice of an education for public school music or professional or concert work.

The camp will open June 24 for six weeks to the three hundred musicians from all over the country, who will divide their time between work and outdoor sports. The camp is provided with boats and tennis courts and there is always swimming. The orchestra will rehearse three hours daily. Arrangements are being made to secure the services of Frederick Stock, Ossip Gabrilowitsch, Edwin Franko Goldman and Howard Hanson for short periods during the session.

There will be a list of optional courses: string ensemble, brass ensemble, woodwind ensemble, harmony and composition, orchestration, musical literature, conducting and physical education.

In a carefully worded announcement the purposes of the National High School Orchestra Camp are "to provide an incentive to all musically talented school pupils to work for scholarship awards; to reward music students of outstanding ability by giving them the advantages of the camp, including participation in the band, orchestra and other musical and camp activities; to give prospective teachers, symphony players and conductors a splendid start in preparation for their life work, and to interest many of these talented students in the profession of school music."

America Opera Company Entertained in Chicago

CHICAGO, April 11.—A luncheon was given for members of the American Opera Company by the American Opera Society of Chicago in the Stevens Hotel on April 2. Mrs. Yaeger, president of the society, presided. Speeches were made by Mrs. Edith Rockefeller McCormick, Judge Marcus Kavanaugh, Vladimir Rosing, George Fleming Houston and Frank St. Leger. Over 800 were in attendance.

LONDON MODERNITIES INCREASE

Museum Masterpieces Also Demand Attention

By LEIGH HENRY

LONDON, March 31.—The Lend of March brought London musical mishap, museum masterpieces and manifold modernities. Quite a humming time, indeed. Among the first is numbered the "Afternoon of Grand Opera" program in Albert Hall, which had to proceed without its billed conductor, Beecham, and one of its leading singers, Mme. Guglielmetti, the place of the former being taken by W. H. Reed, leader of the London Symphony. The week's concert of this body furnished another mishap. The Reger *Böcklin Suite*, billed to be given its *première* in London under Herman Abendroth, had to be deleted, owing to non-arrival of score and parts from Germany. The revivals of buried classic works deserve space to themselves.

An Overlooked Oratorio

Beecham has repeatedly earned gratitude lately by exerting his necromancy to restore to life delightful classic works neglected by the more usual English type of conventionalists who designate themselves classicists and whose knowledge of the masters is largely confined to well-worn stereotypes, war-horses on which they can safely amble with the borrowed glory of well established precedent.

Recently Beecham added to our debt. With the Royal Philharmonic Society in Queen's Hall, he rescued from oblivion yet another of the Handel works overlaid by the cant cult of *Messiah*, and one or two other oratorios. As a rule one does not look, in England at least, for much connection between significant music and the sovereigns. This revival proved an exception. The oratorio revived, *Solomon*, which has not been heard much of since its first production at Covent Garden in the earlier part of the eighteenth century, was a work which Handel composed in 1749 for George II and it has formed part of the royal library of manuscripts since. It is said that this work induced King George II to reconsider the project of suppressing Handel's opera monopoly, which the partisans of the anti-German school had almost induced him to agree upon.

Use Royal Manuscripts

As though to mark this intimate connection, Their Majesties the King and Queen not only permitted the use of the royal manuscripts for the occasion, but also honored the performance with their presence, a demonstration of interest in music of quality which it has long been the hope, not too well encouraged, of many of their music-loving subjects that they would evince.

The actual work reveals the authentic Handel, drama conceived along massive lines, but not without more intimate and lyrical beauties in the less self-conscious moments. While not comparable with works on the level of *Israel in Egypt*, it is well worthy of a permanent place in the choral repertoire of the country where Handel so long habited. The finesse of Beecham, who is always aware of the close descent of the early classic orchestration from the "consorts of music" which gave us the wonderful *musica da camera* of the seventeenth century, brought out with unusual point the features of the accompaniment, while at the same time keeping in broad and impressive scheme the more massive choral effects. Dora Labette, Stiles-Allen, Clara Serena and Walter Widdop were efficient soloists.

Like the "dish of Chaney Tay" be-

loved of the periwigged beauties of old-time Bath, musical terms have suffered in history owing to the persistence with which the English *élite* refuse, from generation to generation, to learn any language other than English,—when, indeed, they deign to learn that. Revivals provided an instance of this idiosyncrasy, which has now spread downwards in England, through the "refeened" accents of Suburbia to the Oxford-via-Putney accents of the average ticket collector,—survival of the "temporary gentlemen" of war-time.

The Westminster String Quartet, at its Wigmore Hall recital, featured yet another Purcell disinterment. This figured with the authentic air of the veritable antique,—a truly English joss,—as a *Chacony*. It proved music for which its transcriber from the original manuscript in the British Museum, Hannah Bryant, makes us,—in the appropriate idiom,—"vastly obliged!" However many "Odds bodikins" of approbation this work and others of Purcell may have evoked,—and there were quite a few of the oddest of

bodikins, marked by that peculiar expression of heavy vacuity which marks our intellectual self-elected, present,—there is yet always a rich vein of color-sense and a lyrical humanity evident.

Little by little, with such revivals as this and with the appearance of such things as the excellently-edited *String Fantasies*, it is becoming plain that Purcell stands distinctively as protagonist of an especial British idiom and as peer of Corelli and the early masters of chamber ensemble. This realization was emphasized at the Wigmore Hall recital of music for two violins, given by the sisters, Yelly d'Aranyi and Adila Fachiri, where Purcell's *Golden Sonata* featured alongside the Bach C major sonata, the Handel G minor sonata, opus 2, and Spohr Variations, opus 67. An indirect relationship connected the other novelty of the Westminster Quartet's program in the composer's name, Purcell Warren providing some *Variations on an Original Theme*, which, did not carry authentic signs of mental relationship with the older Purcell's aristocracy.

Extra-musical interest invested the Bach Choir concert. The performance of the Bach *St. John Passion* marked the last appearance of Vaughan Williams as that body's conductor. True to that coincidence which has occasioned these two musicians to become known as "Uncle Ralph" (pronounced Rafe, of course), and "Auntie Gustavia" among the younger musical wags, Vaughan Williams' successor is to be Holst.

One would not wish to mark a farewell with ill comment; but, if honest, one cannot but say that almost any change should benefit the Bach Choir's performances so far as conductorship to date has marked these. Vaughan Williams is one of those scholarly types with whom profundity runs to physical—and often mental,—ponderousness. As conductor his record has been poor and this final concert proved no exception. The scheme of rendition was wholly uneven; the choral balance of volume poor; and above all, the wholly eccentric alternation of exaggerated soft tone and over-emphatic loud emphasis (Continued on page 32)

PAGANINI LORE AFTER ONE HUNDRED YEARS

By L. Th. Koffmann

WHEN, in the beginning of the year 1828, Paganini, who at the age of 46 was being acclaimed in Italy as the foremost violinist of all times, had recovered slightly from illness, he began to think of the tour for which he had long been eager. He made Vienna his first stop. As at the time the institutions of concert-bureaus and musical managers were as yet unknown, Paganini, like all Italian artists of his time, turned to Messrs. Artario & Co., Vienna art dealers, whose house dated back to 1770, and whom, referring to his recommendations, he requested to manage his Vienna concerts. Mr. Dominic Artaria, at the time sole proprietor of the firm, and a great friend and lover of the Arts, was glad to undertake this task. Messrs. Artaria, the present owners, have been kind enough to permit me to make use of the many and interesting documents in their possession in connection with this visit.

When Paganini arrived in Vienna on March 16, 1828, he was far from unknown. The great artists' fame had gone forth far beyond the borders of his native country, and the music-loving Viennese public eagerly awaited his appearance. The prima donna Bianchi, who was his mistress and the mother of his son Achille, and who accompanied him on all his travels and sang in his concerts, had also come to Vienna with him. She was neither particularly beautiful nor did she sing well, but she was very much devoted to Paganini and certainly hadn't deserved the treatment she was to undergo from the maestro. Paganini, who in Vienna became completely soured and miserly, dismissed her so shamefully and suddenly, that he hurt his reputation a great deal.

Sold Out House

Shortly after his arrival the first bills were posted, and the interest in his appearance was very great. Although the scale of prices was indeed high, the house was sold out in the first few days. In addition to this, pictures, well known in Italy, showing Paganini in jail and hand in hand with the devil, appeared, and here also the most im-

possible and gruesome stories were circulated. He had tried often to contradict these rumors of the murder he was supposed to have committed and his subsequent imprisonment; he had

published statements denying them, but the public would not believe him. Nevertheless, they insisted on enjoying the uncanny dread of hearing the sorcerer and murderer play. Moreover his appearance plainly showed all the suffering he had undergone; his emaciated figure and pale countenance bore witness to that.

Realizing what the public wanted and looked for, and being in addition of a miserly nature, he tried from then on to encourage the idea of the people in order to turn it to his own interest. He sharpened all the edges and folds of his personality, blithely suffered people to repeat the legends about his imprisonment and drew larger and larger audiences, his influence growing stronger and stronger. Now he was only a tight ropewalker of art, a charlatan and a satirist relying on bluff. The great artist Paganini had once been had disappeared and the faker took his place. What he used to do formerly from sheer exuberance and temperament, now had become exuberance and refinement.

Resorted to Trickery

He often introduced his concerts by imitating the voice of an old woman, the crowing of a rooster, etc.; he tuned his instrument in totally different keys, one string higher and another one lower than normal, then touched the strings, that naturally sounded false, and with this trick, while really greatly simplifying passages that would otherwise have been unplayable, he bluffed and appeared greater than he really was. Hence the effect of his concerts was hardly conceivable. It was not the artist, the originator of a totally new technique, who was fêted, but the mystic magician of art.

The Viennese were in the grip of a real psychosis, everybody was talking about Paganini, everybody adored him. All sorts of things; clothes, candy, were named after him. Even those who had never heard him play, fêted him, and the cab-drivers told their fares only in "Paganinis," using the expression to denote the 5 Gulden (2 dollar) bill (because the average price of a (Continued on page 33)



PAGANINI, WHO REGARDED THIS AS THE ONLY DRAWING WHICH WAS NOT A CARICATURE OF HIMSELF. A SILHOUETTE BY EDOUARD

SOVIETIZING MUSIC IN RUSSIA

Social, Political and Cultural Factors Enter

By IVAN NARODNY

A GIGANTIC historic experiment is taking place in Russia. Destiny is forcing one hundred fifty million people through its multifarious retorts, pulverizers and testing-tubes, with the honorable Master Time looking on and watching the results.

The Soviet republics today are nothing but a colossal Evolutionary Laboratory in which millions upon millions go through a series of violent distillations of the physical and the psychical atoms. Millions may weep their eyes dry, millions may moan themselves hoarse, millions may perish to a single jest or a wrong push of a power-button—who cares?

Life in such an epochal melting process means nothing. Men like flies are smashed at a moment's notice. Individuals do not count. Millions have already perished. It is estimated that twelve millions have been killed or died of sickness and misery. Five millions of the most cultured intelligentsia have been thrown out of their comfortable homes, deprived of their secure incomes and all they had possessed from generation to generation and made into nothing more than tramps and beggars in various countries abroad. Riches, traditions and possessions accumulated for centuries have been wiped out over night. What were considered as unshakable foundations and imperishable securities, have gone to dust.

When we come to consider such a tragedy from a deeper cosmological point of view we find that it is in its final sum nothing but a process of historic alchemy, a melting and fusing of social rust and decay in a laboratory of human destiny. Revolution, bolshevism, communism and proletcult are mere labels of the different processes going on.

Cultural Aspect of Music

In this catastrophic upheaval, music occupies a peculiar place. Music, ballet and drama had already developed to a point of sacred worship with the Russians previous to the revolution—an attitude totally different in the Slavic consciousness than that of the other occidental nations. A new factor has crept in that changes the whole aspect—the new spirit of creating and the new form of presenting music.

Soviet View of Music

Music in the terms of the Soviet leaders is not an entertainment, but a social, cultural feature of life, and as such should be treated as a congregational, municipal or governmental medium free to each and all. Accordingly it should be developed to a foremost factor of the *proletcult*.

"Music is one of the foremost cultural mediums of proletarian society," maintains Anatoly Lunacharsky, the Commissar of Fine Arts, in his resume. "It would be contradictory to our policies to encourage our musicians and composers to keep to the bourgeois tradition of looking always on a market and 'what the public wants,' which is nothing less than commercialization of creative thought. Our principle is to keep to the ideology of a new culture to come."

This is a sweeping statement and means nationalization of arts—in short

the end of private publications, private stage and private concert halls—which is already proceeding rapidly. This policy is similar to the edicts of the early church fathers: make art the mediums of the divine rituals! Make music part of proletarian politics!

Music a Political Medium

The transformation process has to be national and municipal at the same time, which is the case already. Special local art committees in connection with the department of the fine arts have to see that the people have their quota of music, drama and ballet with an outspoken cultural character, in accord with the Soviet policies. In the communistic sense this would mean that music is to be a part of the *proletcult*—social-politics.

As all musical performances are subject to the *Narkompros*—the Department of Public Welfare, whose head is Anatoly Lunacharsky—I was eager to hear his side of the matter. I called at the private office of the commissar and inquired from a functionary—in the absence of Mr. Lunacharsky—about it.

The Commissar's Views

"It is perfectly true that Commissar Lunacharsky wants music freed from the shackles of the market and is already realizing the nationalization of all musical performances," he replied. "We are working on plans to make operas, ballets, plays and concerts accessible to every man in a community."

"Will you also attempt to encourage the spirit of the creation of new operas, ballets, songs, symphonies and musical plays in place of the old and modern bourgeois music?" I asked the functionary.

"Absolutely," he replied. "While we will treat the old music as a museum product of the bourgeois period, we will emphasize the creation and performances of new specific prolet-cultural operas, ballets, instrumental pieces and songs, as we have already started."

"Do you consider Stravinsky, Prokofieff and all other occidental modernists as your favored proteges? What are the requirements that make a composition suitable for your department?" I continued.

I continued.



REINHOLD GLIERE, THE EMINENT SOVIET COMPOSER IN HIS STUDY IN MOSCOW.

"Modernism in a technical sense, such as the so-called 'modernists' are displaying, interests us little. In fact we dislike the modern music that lacks a sound melodic appeal and is merely new in its style, as we do the ordinary occidental popular music, such as jazz, musical comedies and so on. We like music that sounds like a folk song or a folk dance, simple and impressive. Our main point is that music should have a message, a social meaning to the listeners, like the clerical hymns have to the worshippers."

"Do you know anything of the modern American compositions? How do they impress you?" I kept on.

"Oh, yes, we know the sound American modern compositions and we like very much the works of Henry F. Gilbert, Deems Taylor and John Alden Carpenter. We are planning to introduce their compositions into the list of our favored music and invite them here to conduct their premieres," replied the Soviet functionary, saluting me.

I asked him who were the outstanding Soviet composers and where I could hear their works performed.

Composers Soviet Approves

"The leading composers of our country are: Reinhold Gliere, N. Miaskovsky, M. Steinberg, A. Krein, A. Alexandrov, S. Feinberg, M. Gnesin, S. Vassilenko, G. Catoire, D. Melich, A. Shenshin and V. Shtechbachev. Most of them are mere beginners and composers of minor musical works, symphonies, symphonic poems, pantomimes, ballets and songs. Gliere is the leader of the new Soviet music, the towering musical genius of today," ex-

plained the functionary and gave me an outline of leading Russian works.

Through the courtesy of the department of music I was able to gather an idea of the creations of the named young composers of the Soviet republics. It was an interesting experience. I had an opportunity to get a bird's-eye view of the new music of Russia.

I found that the character of these communistic composers was rather conservative, as compared with the German-French modernists, very simple in style, melodic, and extremely allegorical. They manifested an outspoken social-timely tendency in their themes, whereas the operatic works were saturated with a heroic political spirit, somewhat similar to Glinka's "A Life for the Czar," Verdi's "Aida," or Wagner's "Rienzi."

Gliere's Ballet

"Our Soviet policy favors music that has a strong ethnographic flavor, satirical element and a symbolic message to the masses," explained the functionary. "Gliere's Red Poppy—Krasny Mak—and 'Shah Senem' are the cornerstones of our coming compositions."

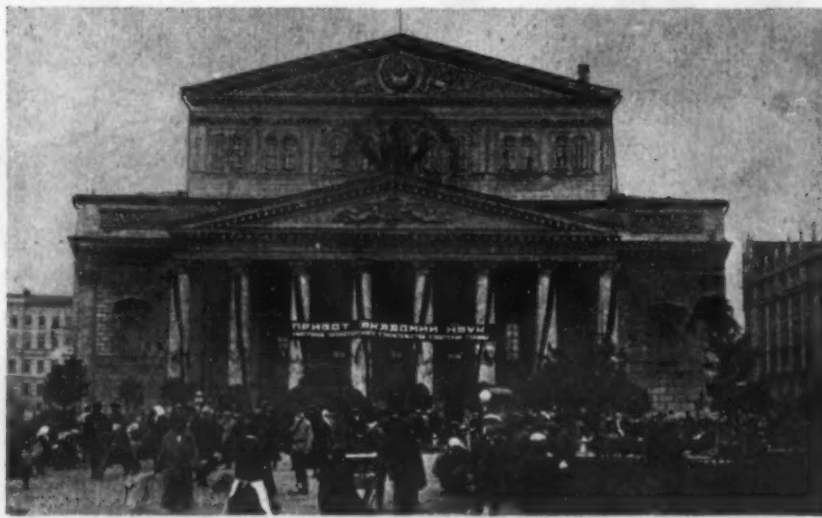
It happened that Gliere's new grand ballet, Red Poppy, was soon to have its premiere. It gave me an opportunity to observe the new cultural attitude on the stage. Gliere had written it at the special order of the prelates of the Kremlin to the scenario of M. Kurilko, a distinctly revolutionary work on the order of the Chinese symbolic pantomimes.

Krasny Mak is a grand ballet such as can be performed only in Russia with the best imaginable dancers and a first class corps of ballet at full disposal. It employs more than a hundred dancers of all types from the ultra conservative classic character to the most modernistic choreographic impressionists. The subject of the ballet is revolutionary heroism, glorification of communism and a satire on the Anglo-Chinese plutocratic policy in the East.

Chinese Approve Ballet

All the scenes of the ballet are laid in China and the music is predominantly Chinese, with occasional Russian folk motives here and there. It is a stirring Chinese production, much more genuinely ethnographic in every respect than any operatic production. Not only are the musical themes, the rhythm and the steps Mongolian, but also the choreographic and harmonic forms of the composition. There is nothing Japanese in Puccini's Madam Butterfly or nothing Egyptian in Verdi's Aida, but Gliere's Red Poppy is so much a

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THE MOSCOW GRAND OPERA'S FESTIVE APPEARANCE FOR GLIERE'S BALLET, RED POPPY.



GOTHAM'S IMPORTANT MUSIC

Reviewed by William Spier



The Good Friday Parsifal

ONCE a year, of late seasons, on Good Friday, we have been vouchsafed the Parsifal against which we have been saving up for a complete absolution. The Metropolitan, true to schedule, made its annual genuflection in this direction last week; it made, in fact, more or less of a profound obeisance. The performance was richly endowed, for the most part, with a spirit of preachment. It was weighted down with its own responsibility, felt the righteous need for its not too dulcet tones, and took unctuous satisfaction in the benevolence of all things in general. Full to the brim with good will and breathing compassion in constantly generous quantities, it nevertheless did no more than accomplish—perhaps a little lop-sidedly—what was the Wagnerian intent.

Parsifal means various things to various persons at various periods of their existence. It all depends on yourself. For some Parsifal is a blessed thing, the apotheosis of how one ought to feel about this life, a mighty task self imposed and supremely realized by the only creator of matters such as this to whom all was possible. Others, somewhat similarly minded, find it a ritual, the "consecrational festival play" that it is denominated, something to go to blankly, to witness without conscious mental activity, and to depart from with indefinite sensations centering around pity and the benefits that accrue thereto.

For some musicians Parsifal represents a distinct decline from the towering heights of *Götterdammerung* and *Meistersinger*. They appropriate its ponderousness while discerning numerous weak pillars in its structure; they detect holes as well as holiness. They are oppressed by so much writing in the church style. They feel that the first scene is inexorably shackled to the paceless Gurnemanz, that the episode in the magic gardens does not quite come off, and that a good deal of the whole business concerns the unlikely doings of unlikely people. With inexpressible relief they hail Klingsor's scene as a healthy interlude of out and out villainy in a maze of goodness.

A person serenely untroubled by thoughts such as these would have found a decent amount of entertainment in last week's performance, for there was not a little to admire. Mr. Bodanzky was more charitably disposed toward his duties than he has been in some time; possibly he, too, is going through a period marking a change in his viewpoint. At all events, he came to grips with the matter at hand with a desire to blend, a willingness to compromise with his singers, and not too much inclination to step on the brass. Moreover he provided animation where it was needed and strove to introduce the voice of simple dignity where too often pomposity reigns absolute. He succumbed only at well separated intervals to the propensity for haste that has recently become characteristic of him.

The palm for the day's most thoroughly successful contribution goes without the shadow of a doubt to Mr. Michael Bohnen, whose Gurnemanz, remarkable as it was last year, seemed even greater on this occasion. To make anything at all tolerable of this justly famed Doctor of Garrulity is a triumph of wizardry. Mr. Bohnen not only contrives to return good for some of the evil vocal writing Wagner has

expended upon the rôle but manages to endow the figure of Gurnemanz with a believable nature, to bring something suspiciously like beauty to the speech of his ungrateful trust. His singing was easily the finest of the lot.

Gertrude Kappel, making her first appearance as Kundry, was sensitive, tasteful and musically, without obliterating any memories. She was properly hideous in the first scene and improperly seductive in the fourth. Both as vocalist and actress she is more admirable in other habiliments, though, as we have remarked before, she is always interesting for some reason.

Parsifal's woes were entrusted to Mr. Rudolf Laubenthal, who has never before acquitted himself as impressively in the part. Although he was unable to entirely rid himself of certain identifying mannerisms, his movements were on the whole graceful and convincing. From the singer's angle, he was unusually fit and expressive. The familiar Amfortas of Mr. Clarence Whitehill was again a creation of the most comprehensive artistic merit; it is one of the most powerful characterizations that the Metropolitan's history has known, we believe. Mr. Scheutzendorf was, as usual, the malicious Klingsor, Mr. Gustafson, Titirel, and Mme. Telva's was the Voice.

personality is a canny understanding of sonorous effect. All, as pure pianism, that he has to offer is built upon this Slavic idea of constant opulence. His tone is always big; it is of the undiminishable kind to which a *pianissimo* or, even a *piano* is, as regards the true heft of these dynamics, impossible.

But Mr. Rachmaninoff, with his big tone, his cool technical ease, his indisputable and somewhat unique talent for making things "sound," generally gives the same kind of recital. It matters very little what he plays, for his programs take their color from him rather than their actual content. He does not perform so much as create anew. Under his ruthlessly personal fingers all music becomes more or less his own. What he brings forth for us assumes the air of an improvisation in the style of some given composer.

Sometimes this extemporaneous quality has an irritating way of interfering with Mr. Rachmaninoff's natural musicianship. The E major Study of Chopin, for example, emerged last week unpleasantly flavored with caramel and bearing what seemed, to a musical nostril, to be something suspiciously like a lavender scent. This, in short, was salon playing in its most glorified unimportance. Mr. Rachmaninoff made the C minor Study, Op. 25, still more

sound not easily attained by an artist of his temperament. He endowed its rhythmic power and made use of some of his most brilliant technical effects, however, so that his recounting held more than a modicum of interest.

The list also had to do with the Prelude and Fugue, Op. 29, of Taneyeff, two Bach-Busoni chorale-preludes, three études-tableaux of Rachmaninoff, the D flat Concert Study of Liszt and the same composer's étude on the A minor Caprice of Paganini. Mr. Rachmaninoff's dazzling performance of the last named was easily the afternoon's achievement. There were many encores, to please a Large and Enthusiastic Audience, of course.

Bonelli-Kurenko Concert

A JOINT recital by Maria Kurenko, soprano, and Richard Bonelli, baritone, both of the Chicago Opera Company, brought an attractive list of songs and arias to a Carnegie Hall audience on Easter Sunday, April 8, the occasion marking the conclusion of the Wolfsohn Series. Duets from *Traviata* and the Barber of Seville began and ended the program, respectively.

Mme. Kurenko, whose popularity in this city is distinctly on the rise, again revealed to excellent advantage the silvery brilliance of her voice. Barring an occasional thinning-out in the upper ranges she sang throughout with beauty and exhilarating freshness. Her numbers included Mozart's Alleluia—doubtless chosen for its appropriateness, The Doubt of Glinka, whose brooding mood she caught with success, and songs by other Russians, including Tchaikovsky's *Nun wer die Sehnsucht kennt* (in which Pierre Luboshutz, her excellent accompanist, introduced a doubtful pianissimo effect at the climax) and the now famous Dumka Paraphrase by the ever more amazing Moussorgsky. Her work shows development in all particulars, especially in matters of poise and proportion. Her musicianship is of a high order, her sincerity and love for her labors easily felt. Later in the program she gave the Jewel Song, in the traditional manner, though not devoid of charm, and in the final group vouchsafed songs in English and French, among them Wintter Watts' *Pierrot*, in the chromaticisms of which she attained some fascinating effects. She closed her programmed solo activities with the first act Manon aria, capably sung.

Making his first recital appearance in New York, Mr. Bonelli stamped himself a sensitive, deep feeling artist, with indubitable singing intelligence, excellent dramatic gifts, and sincerity. He has an unusual baritone organ; nevertheless his vocalism is at times open to question. His tone is of a prevailingly dark color, and his method often dictates what his voice shall say, rather than the mood. He has much of the grand style; probably he can present Verdi's *Eri tu* and the Don Juan Serenade of Tchaikovsky with more distinction and authority than any other American baritone of the day.

In Grieg's *Es schaukelt ein Kahn* Mr. Bonelli achieved a splendid level, and showed artistry of topnotch quality. He displayed, in fact, complete understanding in all his offerings. They embraced Schubert's *Nacht und Träume*, Paladilhe's *Psyche*, and songs of Rachmaninoff, Rubinstein, Carpenter and Spanish folk songs.

Walter Golde played the duet and Mr. Bonelli's accompaniments with his customary taste and musicianship.

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PADEREWSKI, OF COURSE.

Rachmaninoff's Recital

ONE of New York's prime favorites, Sergei Rachmaninoff—that rising young pianist who has also done a bit of composing—was host to a capacity audience in Carnegie Hall last Saturday afternoon, March 31, when he appeared for the second time this season as a recitalist. When he is in the Mood Mr. Rachmaninoff is decidedly worth the hearing. An artist with the instinct for creation and re-creation he is also the possessor of an uncommon equipment for the business of playing the piano. The most important and individual department of his performing

tangibly his own by filling out the final statement of the theme with chords that had not suggested themselves to Chopin.

Two sonatas from Russia (though neither contains much Russian music) did little else than figure on the program. The vapidities of the essay by Medtner from Op. 25 were somewhat relieved by Mr. Rachmaninoff's spirited and healthy performance, though why he or anyone else must take the trouble to promulgate this and similar works that emanate from the Medtnerian pen we do not understand. With the F sharp Sonata of Scriabin Mr. Rachmaninoff seemed less in sympathy; it is, in fact, music which needs a colored



A RESUME OF THE OPERA SEASON

In Which a Few Personal Preferences
Are Expressed

By IRVING WEIL



LOOKING backward over New York's season of opera, which definitively comes to an end with final performances at the Metropolitan today, is much like turning the thick and stubborn cardboard leaves of the old, plush-covered family photograph album. Once you have clicked open the silver-plated clasp holding the padded red covers together, you see once more the same ancient, bearded faces or high-coiffured feminine heads, the same amusing postures, the same fiercely serious and yet laughable countenances. Here and there, but sparsely enough, there is a bobbed-haired flapper newly added to the collection; occasionally a youngster already as bad as his great-granddad.

When you have finished, you realize that whilst there were some fine old fellows in the family, most of the lot were a good bit moronic and that, in any case, looking them all over again without the help of some genius of a story-teller to revivify them for you, to make you see them in the flesh just as they were, is a twice-told tale largely exhausted of its flavour. Certain faces remain in your memory for a while; here a compelling glance of the eye, there a ravishingly fetching turn of the head or a sweet, romantic smile. Or one of the flappers has an intelligent and charming air or, again, is plainly not the sort to be cozened by the adventure of living.

But, the old picture album having, in a way, served its purpose of simile, we may proceed to the actual retrospect of opera for 1927-1928. Like all memories, it holds a few things fondly and a few more with the peculiar detestation that is inherent in any healthy memory; the rest has sieved through it and dropped into limbo. Wherefore it strikes us that the best summary of the affair will be a nice little list of what stuck, either for better or for worse.

What to us were the most interesting five experiences of opera during the past season are these:

- (1) THE STORY OF THE SOLDIER, by Igor Stravinsky and C. S. Ramuz, as produced by the League of Composers under the direction of Michio Ito and Pierre Monteux at the Jolson Theater.
- (2) THE SWALLOW, by Puccini, as produced by the Metropolitan Opera House as this season's principal novelty and directed by Vincenzo Bellezza.
- (3) FAUST, by Gounod, as produced by the American Opera Company under the direction of Vladimir Rosing in an English translation by Robert A. Simon, at the Gallo Theater.

- (4) THEMES FROM THE NIBELUNG'S RING, as played on the piano by Ossip Gabrilowitch at a concert of Kurt Schindler's Musical Forum—the Guild Theater.

- (5) SIEGFRIED, by Wagner, as performed at the Metropolitan Opera House under the direction of Tullio Serafin.

And what to us were the least interesting, or if you like, the worst five experiences of opera during the season, are these (the very worst being placed first and thence decrescendo):

- (5) VIOLANTA, by Erich Korngold, as produced by the Metropolitan Opera under the direction of Artur Bodanzky—another novelty for the continuously helpless subscribers.

It may be that someone or other will be able to recall worse evenings at the opera during the winter than these five we have just tabulated above, or perhaps more exciting ones than the five around which we have twined the season's laurel wreath. We do not pretend to think that our particular choice has been unerring in regard to either (although we



GIULIO GATTI-CASSAZZA, IMPRESARIO OF THE METROPOLITAN OPERA.

- (1) THE SUNSET TRAIL, by Charles Wakefield Cadman, as produced by the American Opera Company under the direction of Vladimir Rosing at the Gallo Theater.
- (2) MADONNA IMPERIA, by Franco Alfano, as hit upon by the Metropolitan Opera and revealed to its helpless subscribers by way of novelty.
- (3) LA BOHEME, by Puccini, as jauntily produced by the San Carlo Opera Company under the aegis of Fortune Gallo at his Gallo Theater.
- (4) THE ESCAPE FROM THE HAREM, more or less by Mozart in the American Opera Company's private-theatricals production at the Gallo Theater.

rather defy anyone to beat the first three of our second list); but we do maintain that the selection in each group is neither arbitrary nor founded on anything but copiously good reason.

We shall proceed to a recital of the good reasons presently and—be not alarmed—briefly; but first it seems to us that a couple of additional lists are necessary to do some justice to the individual performances that made certain sittings at the opera notable—again, for better and worse. Here, accordingly is our honor list of the best five of such:

- (1) GERTRUDE KAPPEL as Isolda in the Metropolitan Opera production of Wagner's Tristan and Isolda.
- (2) BLAKE SCOTT as The Soldier in the League of Composers' production of Stravinsky's The Story of the Soldier.

- (3) WILHELM von WYMETAL'S stage direction of the Metropolitan Opera's production of Deems Taylor's The King's Henchman.

- (4) EDWARD JOHNSON as Don Jose in the Metropolitan Opera revival of Bizet's Carmen.

- (5) MICHAEL BOHNEN as Rocco in the Metropolitan Opera's production of Beethoven's Fidelio.

And here is a list of the five performances which we, personally, found to be of least moment:

- (1) MARION TALLEY'S Philine in the Metropolitan Opera's production of Thomas's Mignon.
- (2) RUDOLPH LAUBENTHAL'S Siegmund in the Metropolitan Opera's production of Wagner's The Valkyrs.
- (3) THE SKATING BALLET in the Metropolitan Opera's revival of Meyerbeer's The Prophet.
- (4) MARIA JERITZA'S Carmen in the Metropolitan Opera's revival of the Bizet lyric drama.
- (5) ARTUR BODANZKY'S conducting at the Metropolitan of Beethoven's Fidelio or Wagner's The Rhine's Gold.

Lest anyone suppose we evolved our neat little classified compendium of the best and the worst in the opera season out of a handful of haphazard recollections, it may be permitted us to set down the fact that we refreshed our memory with a complete and doggedly laborious consultation of our archives. We did not, to be sure, arrange a system of percentages and call in the binomial theorem as first aid. For one thing, our arithmetic is terrible and we have happily forgotten what the binomial theorem is. For another, ours is not and isn't intended to be a mathematical record but merely the human quotient of our experience.

And it was from this viewpoint that we found Stravinsky's The Story of the Soldier to be the most interesting operatic adventure that fell to our lot this winter. In placing it ahead of Faust and of Siegfried, we of course haven't the least intention of implying that it is a better opera (for brief as it is, and without a word of it sung, we suppose it to be opera)—we don't mean to imply that it is either better art or that it has more enduring quality than the work of Gounod or of Wagner; or of Puccini, for that matter, or Montemezzi or Mascagni or half the current repertoire of the Metropolitan.

Peculiar Significance

It was, however, a more stimulating, a more invigorating experience to contemplate this Story of the Soldier than to listen for the the-lord-knows-how-manyeth time to the Puccini of Bohème and Tosca and Madame Butterfly, to the Mascagni of Cavalleria or even to the Wagner of The Ring. The Soldier, besides, has a peculiar significance that what we may call old-fashioned opera has not. We believe that opera (the last of the arts to respond to the demands of a new outlook characteristic

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Los Angelans Discuss Fate of Orchestra

Founder Reported to Have Withdrawn Support

LOS ANGELES, April 11.—Rumor is rife concerning the fate of the Los Angeles Philharmonic Orchestra, which W. A. Clark, Jr., founded nine years ago and of which he since has been the sole guarantor.

An announcement, made on the eve of Mr. Clark's departure for Europe several weeks ago, quoted the philanthropist as declaring his willingness to carry the burden of the orchestra another five years, provided an agreement could be reached with the union, guaranteeing no request for increase in wages during the five-year period.

The report has since been made, however, that Mr. Clark has cabled the management from Europe cancelling his offer, leaving the city with a prospect of rallying to the support of its chief musical asset or lapsing into the condition of a first-rate city with a second or third-rate orchestra.

Strong Discipline

The report is that the season has not been bliss unalloyed for either management, musicians or conductor. Although Georg Schneevoigt, conductor, has undoubtedly proved a stimulating personality to symphony patrons, who are more numerous than last year, his Continental methods of obtaining discipline are said to have provoked strong opposition among the players, opposition which it has taken both management and union officials to smooth out.

As a result, Alfred Megerlin, concert master, was dropped from the orchestra list just before the last pair of concerts, the cause being given as "insubordination." Henry Svedrofsky, assistant concert master, will serve for the remainder of the season.

Many Plans Discussed

Just what the future will bring is a matter of wide conjecture. Caroline E. Smith, manager of the orchestra, is now on her way to Europe, where she will go over the situation thoroughly with Mr. Clark, who may possibly reconsider his decision. It is known that he has drawn on his second million to provide Los Angeles and neighboring cities with a first-class orchestra.

Other plans are also being offered on every hand. Some would have a committee formed, backed by the Chamber of Commerce, which would guarantee the preservation of the orchestra on its present footing. Others would begin propaganda for making the orchestra a civic affair, supported by taxation. This most logical suggestion, however, is that the Hollywood Bowl Association would devise some plan for sponsoring the concerts during the winter season.

MARMEINS IN NEW VENTURE

THE Marmein Sisters have taken matters into their own graceful hands. The result is known as the Dance Art Society. Of this Miriam, Irene and Phyllis are the directors and founders with, of course, Mrs. Marmein overseeing everything her attractive daughters undertake. Long and favorably known to New York audiences through their drama dances, the Marmeins have now undertaken a larger field of activity. A few stirring phases of the drama dances, which are in reality little stories with costumes, scenery and sometimes the spoken work to enhance the dramatic content of the dance, will be remembered as *The First Kill*, a *Puppet Tragedy*, *The King, Queen and Knave of Hearts* and many others.

Briefly, the Dance Art Society is the outgrowth of a need—as is the beginning of all successful organizations—of some means whereby aspiring young dancers may find a channel for their talents outside of the commercial theatre. Here unknown soloists may find an audience without incurring the expense and responsibility of a debut recital. Here established artists may find a larger public and creative artists may produce their ideas in a fitting atmosphere. In other words, the Marmeins, believing that in union there is strength, have set about proving anew an old maxim.

Ideals Are Broad

The ideals of the new society are worthy of the Marmeins in that they are broad in concept and scope. The four Marmeins—they should really be designated as the Four instead of the Three Marmeins, for always behind them is Mrs. Marmein—have long felt the necessity of such an organization as the one now embarking upon its career, an organization which would keep up-

permost the idea of developing ensemble dancing, of stressing the power of the mass and of working in rhythmic unison.

They have now realized their plans in part, and when the Dance Art Society has become to the dance what the symphony orchestra is to music, when it has grown into a society that will have a definite season each year and under whose banner ensemble and solo dance compositions of varying types may be performed, their dream will become a living reality.

The inaugural concert of the society will be held in Carnegie Hall Saturday evening, April 21. The soloists will be Miriam, Irene and Phyllis Marmein, and the guest artists, Priscilla Robineau, La Sylphe and Ariel Millais, together with an ensemble of thirty dancers. Three elaborate ballets will be presented.

"Because this society is based upon a co-operative idea, it is stated, 'its influence as an educational factor will be without question and its functions as a clearing house where many points of view may be successfully harmonized, cannot help but stimulate the creative energies of the dance artist, as well as awakening the ambition and aspiration of every student of the dance no matter what his style or type may be.'"

The charter members of the Dance Art Society are Beverly Burdette, Celia Berke, Lucille Gilbert, Frankie Gold, May Calle, Betty Hixon, Selma Kresel, Gladys Kingsley, Francine Katz, Pola Katova, Helen Lefcourt, Teddy Lewis, Mildred Neff, Grace Rolland, Catherine Schirmer, Doris Sifferlin, Mae Shaw, Eleanor Thais, Florence Ungar, Freda Verne, Rita Wynn and Roxanne Wayne.

Improvements For Theatre Cost \$150,000

Milwaukee to Spend This Sum on Pabst

MILWAUKEE, April 11.—The theatrical situation in Milwaukee is considerably clarified as far as musical projects are concerned with the definite official announcement that \$150,000 will be expended at once instead of \$50,000 in making extensive improvements on the Pabst Theatre.

Sherman Brown, who is in control of the theatre, says it will be made entirely safe by the necessary supports under the building. Besides, the interior will be entirely remodeled and redecorated and a new ventilating system will be installed.

With the modernizing of this theatre it is entirely probable that the musical situation will go back largely to the place it was before the Pabst Theatre was closed, principal events in music being distributed between the Auditorium and the Pabst.

Schumann Heink Sings

One of the features of the Schumann Heink appearance, here in a farewell concert, was the presentation to her of a scroll of honor by a score or more of civic organizations and musical societies, including Mayor Daniel Hoan and Oscar Hoan and Oscar Stotze, president of the Association of Commerce. Flowers were also offered by 30,000 Legionnaires of Wisconsin.

The special gift was arranged through Mrs. William D. Tyre, president of the Milwaukee Musical Society, which gave a festival in 1900 and introduced Schumann Heink to this city. The famous artist again sang for the club in 1928. The hand lettered scroll was on parchment.

Like a might warrior of old, defying the blows of time, M me. Schumann Heink stood proud and erect at the Auditorium and again delivered the old song favorites with something akin to the old time fire and fervor. Despite her sixty-seven years, her art flourishes even if time takes a certain toll of the voice.

Handel numbers, Grieg's *Ich Liebe Dich*, the *Erl-King*, *Danny Boy*, *The Kerry Dance* and many other much loved songs were endowed with the old time realism as M me. Schumann Heink plunged into her task of singing with enthusiasm.

C. D. SKINROOD.

Lea Luboschutz, violinist, has been re-engaged for the third consecutive season as soloist with the Cincinnati Symphony. She recently played a quartet of dates with the Philadelphia Orchestra.



MEMBERS OF THE DANCE ART SOCIETY WHO WILL APPEAR IN THE NEW MARMEIN BALLET ARE: PHYLLIS MARMEIN (CENTER TOP), FRANCINE KEY, LUCILLE GILBERT, TEDDY LEWIS, MAY GALLE, MAY SHAW, FRANKIE GOLD, SELME KRESEL, BEVERLY BURDETTE AND ELEANOR THAIS

Photo by Nicholas Murray

A CHAMPION RISES FOR D'INDY

Veteran's Concert Performed in Paris

By JAMES WHITTAKER

PARIS, April 1.—Although, as his pupil and admirer, I hoped for what happened, I was surprised and happily moved by the reception given Vincent d'Indy by the Colonne audience, before which the eighty year old musician appeared to conduct his new concerto for solo trio and string orchestra.

As at a signal, the orchestra rose to its feet as the veteran entered the stage. The major part of the audience followed the example. And d'Indy came to the conductor's stand as if it were a throne.

D'Indy's triumph is long overdue. The scene in the Chatelet was a quarter of a century late. Moreover, I suspect that it will remain an isolated outburst—the unlikely coincidence of encounter of intelligences in the audience with an intelligence on the stage, a recurrence of which in any quick interval is improbable.

And I can surmise that this triumph, having held off this long, will hold off still longer and wait until the name of d'Indy is a memory's, not a man's.

At the moment, d'Indy's music except by a few and, I think they may be called, discriminating listeners, is either yawned at by a negative majority or frankly detested by a positive minority.

His Antagonists

In the latter group may be found almost the whole of d'Indy's contemporaries, including not a few of the younger writers who were formed in d'Indy's classes at the Schola Cantorum.

The blackballing of d'Indy is quite general. I might list instances:

Alfred Bruneau, composer of operas and music critic of the *Matin*, writes: "A pity, that d'Indy negates his great talent with that coldness of heart and cruelty of science which make his writings so unsympathetic to ordinary human listeners!"

The antagonism of the school which derives from Debussy—Louis Aubert, Georges Migot are some names—is more honest. These are by inheritance mild men and their shrinking from any sound more boisterous than a flute's is not an affectation.

To the Debussytes may be added all those different Paris groups which herd behind contemporary celebrities. There are the followers of Paul Dukas, of Ravel, of Satie. Between these groups there is neither commerce nor war. They go their separate musical ways and unite only in one sentiment, a common and cordial detestation of the chief of the Schola Cantorum.

Not until I joined the Schola Cantorum composition classes and came into personal contact with d'Indy did I rightly understand the reasons for this unanimous dislike. He is (I think through no choice of his own) an embodiment in this spankable generation of Reproof.

A Classic Critic

Unless you except Romain Rolland's, which is too charmingly conciliatory and lenient, his is the only clearly critical mind with which music is confronted today.

I have seen that confrontation dramatized. The d'Indy classrooms are little images of the clash. In them we have learned how brutal is the conflict of the contemporary with the classic mind.

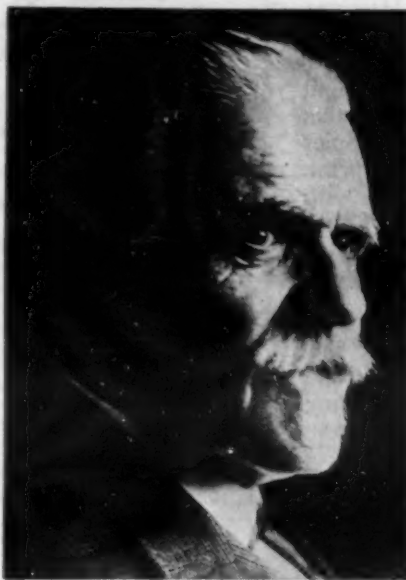
At first I found this classicist intolerable. My undisciplined came up against this principled intelligence with a crash that left nothing but debris and recoil.

The contemporary mind is ill prepared for the classic concept of achievement at the cost of effort. We like the bonanza method better. Witness Stravinsky, with his bonanza realism. Witness Schoenberg, who struck one vein—a copyrighted discord. Witness Debussy's whole-tones, Milhaud's dual scale, the simplicist formula of Auric and Poulenc, the Scriabine ninth and the finds of all the rest of the single-track geniuses who parade their parallel limitations toward the goal of success.

We have all these who have made modern music an adventure, a gold-rush, and we are not sympathetic to the voice which, from the Schola Cantorum, still steadfastly proclaims it a craft.

He Believes in Work

D'Indy's attitude, in brief, is non-union. He is the workman who still persists in making the business tough. He is for the ten hour day, maximum speed, and ten minutes for lunch. He produces a work which is not that of the specialist but of the universally competent toiler. He is the abomination of the syndicated music makers of the world. His B flat major symphony was the structure in which all the separate small tendencies of contemporary



VINCENT D'INDY

music found their little proper places, subordinate to a generous whole. Being so subordinated they were belittled.

For having made their own bricks into a cathedral, the minor mud-moulders of d'Indy's time will never forgive their master.

His rehabilitation is for some later date, when new musicians make the horrifying discovery that, outside the circle which d'Indy drew about his inheritance and himself, a whole generation of music makers had dismembered their company to make of it a froth of side-shows to the arts.

Not Unprovocative

If d'Indy is target for the beanshooters, he is not innocent of having tempted the fire with some counter fire of his own. In his classroom his tongue is unguarded. In the main his aversions are those of a musician toward what is not musical. However, he has several definite biases in the expression of which he is not always fair. They are, curiously enough, the biases of the man, not the musician.

The man is an ardent, a militant Roman Catholic, an equally militant French patriot. The musician reflects, sometimes, the man. It is thus that he has a rather amusing difficulty on the subject of his erstwhile contemporary, (Continued on page 26)

NEW CONDUCTOR FOR QUAKER ORCHESTRA

The Philadelphia Orchestra Association announces that the conductors for its New York concerts during the season of 1928-29 will be Leopold Stokowski, Ossip Gabrilowitsch, Sir Thomas Beecham and Clemens Krauss.

In view of the condition of his health, Mr. Stokowski feels that it would be unwise for him to conduct throughout the entire season as has heretofore been his practice. In the circumstance, the Association has arranged with Mr. Stokowski to conduct five of the ten New York concerts, three in the beginning and two in the latter half of the season. In addition, Mr. Gabrilowitsch will conduct three concerts and Sir Thomas Beecham and Mr. Krauss one each. With the exception of Krauss,

these conductors are known to the New York public.

Clemens Krauss is conductor and director of the Municipal Opera at Frankfurt-on-the-Main, and is also conductor of the Museum Symphony Society of Frankfurt. He was formerly conductor of the Vienna Philharmonic Orchestra, and still appears occasionally with that organization as guest conductor. He has arranged and conducted great Wagner festivals in Vienna, Frankfurt and Salzburg, and last summer was one of the conductors at the fiftieth anniversary of the Wagner festival performances at Bayreuth. He is a native of Vienna and is now in his thirty-fifth year. His American debut will be made with the Philadelphia Orchestra on March 8, 1929.

Quartet Premiere

Newness of organization failed to preclude veteran-like playing by the Dubinsky Quartet, in introducing to Philadelphia Paul Hindemith's Quartet, opus 22, and Frank Bridge's Quartet in G minor, at its second concert, Monday evening, March 19 in the Academy Foyer. The personnel is: David Dubinsky, for many years chief of the second violins of the Philadelphia Orchestra, first violin; and colleagues from the same organization, David Simkin, second violin; Sam Rosen, viola, and Benjamin Guesikoff, 'cello. The Hindemith work is of enormous difficulty, in strictly modern idiom, which was interpreted intelligibly through the skill of the players. Although not so advanced in formula or diction, the quartet of the English composer, matched the German's extremism in having genuine content and in saying it well, especially in the slow movement and in an admirable scherzo. The familiar work on the program was the Beethoven Quartet in D major, opus 18, factually the first of his compositions for string quatuor, despite

the numbering. It was played with relish though with rather less clear-cut detail than the two novelties.

The Mendelssohn Club, now more than half a century old, gave as the second concert of its season (Academy of Music, Wednesday evening March 21) a choral program with full orchestral accompaniment. Bruce Carey led the chorus supplemented by the full personnel of the Philadelphia Orchestra in the choral works, and Pierre Monteux conducted several purely orchestral numbers which varied the list. The novelty was the setting composed less than a year ago by Gustav Holst, of the 148th Psalm, thematically based on a melody from the Geistliche Kirchengesänge, of 1623, and effected with less of the extreme modernism than is usually characteristic of this writer. This was the American premiere of the work. The Mendelssohns sang it with fine body of tone and much delicacy of shading, qualities which also marked excerpts from the Verdi Requiem and Elgar's The Dance, which interestingly utilizes rhythms sung and danced by Bavarian peasants and in which the knighted composer presents a conservative contrast to the methods of his fellow British composer. The orchestra was a most effective adjunct in these numbers. The chorus sang in its customary precise and refined a cappella style numbers by Mendelssohn, De Pearsall and Leslie and a charming composition Slow Sinks the Sun, dedicated to the club by Harry C. Banks. The composer's father who sang in the tenor section at the first concert of the organization, was present, as was his mother, who was one of the first women to join it when it was enlarged to a mixed chorus. Mr. Banks, in his eight-part work, affects the modern, but not to the extent of inordinately offending the average ear.

W. R. MURPHY.



CLEMENS KRAUSS, BOOKED AS GUEST CONDUCTOR OF THE PHILADELPHIA ORCHESTRA

Just a Moment, Mr. Weil

By WILLIAM SPIER

MR. IRVING WEIL'S resume of the opera season published in this issue immediately disrupted the reviewing staff of *MUSICAL AMERICA*. The five best and the five worst performances of the season! Verbal battles in these quarters were waged far into the night and differences of opinion grew so acute that we finally prevailed upon Mr. William Spier to publicly proclaim his preferences in print. Here they are—surprisingly in accord with Mr. Weil on some counts and others—well we too, have our own list of favorites.

HOLLISTER NOBLE.

MR. SPIER'S REMARKS

WE have just read with avid interest and no little breast heaving, Mr. Irving Weil's gently soothing words anent the season of opera which the Metropolitan will have ceased to dispense when Mr. Martinelli exclaims "La commedia è finita!" tonight. These words (Mr. Weil's, not those of the melancholy Canio), are to be found on Page 9 of the issue which even now reposes in your lap or which is being glimpsed by you over the shoulder of some thrice blessed subscriber. Unless you have seen the aforesaid dicta and are capable of carrying the cardinal points that are therein emphasized over to the unhappy page on which we are having our own feeble say, these lines must have even less importance than our fond estimate dictates.

A general survey such as Mr. Weil has allowed himself must of necessity arouse some discussion, even among persons whose tastes and opinionated preferences and dislikes are reasonably similar. Mr. Weil, where his reactions dictate disapproval, is in the habit of giving no quarter; he refrains, as a matter of fact, from giving so much as a thin dime. With this viewpoint we are, on general principles, with hearty agreement. There is no room—though thousands each year give us the lie—for mediocrity and worse. The weeds must be stamped out if edible fruit is to be born, etc., etc. We are not, however, concerned with an essay on Modern Critical Writing: The Reviewer's Problem. We forget that our place is in the home.

Let us have at our appointed business without more ado. We are dealing specifically with the revered Metropolitan Opera Company, whose most recent record we are asked to peruse and adjudge according to our lights. Mr. Weil has pushed into the ring, alongside the veteran organization quartered on Broadway at 40th Street, the infant American Opera Company as represented by its Englished and newly conceived version of Faust. He also includes, in his list of the term's treasurable experiences, the recounting accorded Stravinsky's *Histoire du Soldat* by the League of Composers. Here he has us at a disadvantage, for we were not so fortunate as to be present on that auspicious occasion. A few years ago we were so unfortunate as to be on the spot when the League presented this "chamber opera" in concert form. And our slightly faded memories of Stravinsky's lucubrations lead us to intuitively disagree with Mr. Weil on the first count.

We did, however, attend the American Opera Company's venture into Faustian fields and it was not, we can state without undue vacillation, one of the nights we can hark back to with tears of gratitude in our ultramarine eyes. Faust, as patrons of the Gallo Theatre witnessed it a few months ago, was not so much, if you ask us. We found it an irritatingly Collegiate performance, its affirmed innovations spotted with inconsistencies, its singing on the whole bad, its orchestral contribution worse, and its direction undistinguished. The Englishment was better, but Gounod's music was not written for its accents.

Mr. Weil includes the Metropolitan's essayal of Puccini's *Rondine* on his happiness list. Why we cannot see through the most powerful binoculars. It is not such a disreputable production, from the presentation angle. It has been fitted up so as to be agreeable to the eye-minded, the casting is good, and Mr. Bellezza acquits himself admirably. But—we

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NEW YORK, APRIL 14, 1928

simply do not see the point. Puccini has given us nothing in *La Rondine* that we do not already know and Adami has aided and abetted him with a libretto that might have been written, if it were speeded up a bit, as a scenario for a slow motion picture. We never did find out what happened to Magda and Ruggero.

When Mr. Weil proclaims the Serafin Siegfried a feather in the Metropolitan high hat we smile in complete accord. This would be one of the featured attractions on our own program of achievements. Very near it we would rank the revival of *Hansel und Gretel*, a delicious and continuously fascinating statement of one of the loveliest creations we know. The performance is infinitely more tender and whimsical than that the one which preceded it in New York's annals. If for no other reason than that it allowed Mr. Ezio Pinza the opportunity of demonstrating, with entrancing success, that the music of King Dodon is marvelously singable we would also include the *Coq d'Or* revival.

We nod with ardent approbation as Mr. Weil checks off *The Sunset Trail*, *Madonna Imperia* and *Violanta* in his quintet of atrocities, and we agree that the *San Carlo* Bohème was pretty terrible. Gertrude Kappel's *Isolde* we join hands with Mr. Weil in shouting to high heaven about, and we are captivated, too, with Mr. Michael Bohnen's *Rocco*, though for illustrations of this gentleman's most impressively triumphant best we would have chosen his *Kezal* or *Gurnemanz*. About Mme. Jeritza's *Carmen* we are mutual in thought.

It would not have occurred to us (as it did to Mr. Weil) to flay the well scarred back of Mr. Rudolf Laubenthal for his ideas on the subject of Siegmund's duties. In fact we think Siegmund is one of the best things Mr. Laubenthal does; it certainly lies better for his voice than most of the roles he essays. Our favorite Laubenthalian perpetration is that on *Florestan*, as whom he has an opportunity to outdo himself. Which he does.

As for Mr. Von Wymetal's stage direction of Deems Taylor's opera—*Der Knecht von der König*, it is called, is it not?—we can easily detail ten much more impressive accomplishments of this versatile gentleman, instances which to us reveal the imaginative impulse in a higher degree. While on the subject of direction we would like to let fly at the stage and chorus management of Boris Godunoff with a well aimed axe.

The verdict of Mr. Weil as regards Mr. Bodanzky's conducting of *Fidelio* seems unjust to us. Beethoven's opera commands more affection from Mr. Bodanzky than almost any other in his not inconsiderable repertoire. His orchestra betrays him very often while he is in its toils, it is true. Such untreasurable details as have become imbedded in the Metropolitan's *Fidelio* are by no means due solely to his machinations, however. He does infinitely more harm to the second act on *Götterdämmerung*.

We find Mr. Walther Kirchhoff in the jaunty habiliments of the *Meistersinger* Preislieder singer one of our pet aversions, and an eminently potent annoyance of the late lamented season was Mr. Bohnen's *Wotan*. There! We feel better now.

Musical Americana

By HOLLISTER NOBLE

Nightmare

WILD dreams on summing up the season: Did you know that Jeritza has taken to calling Baron Popper "Menelaus" in preparation for "The Egyptian Helen" performance in Vienna? And that John Erskine will conduct?

That Frank Perkins has his life story in "I Confess" this month? And that Bob Simon and Charles Henry Meltzer are collaborating on a new English libretto for the Met's forthcoming production of "Elephants First, Please." Who will have the title rôle?

That Giulio Gatti Cazazza has just signed a contract as assistant manager of Hammacher, Schlemmer's new hardware store on Fourth Avenue?

"I intend to hammer away at my job all summer," sighed Gatti. "I feel sure I can hit the nail on the head."

That Otto H. Kahn's new opera site on the Hackensack Meadows has been unanimously approved by the directors?

"It's right back of the Public Service plant," cried Mr. Kahn, "assuring us plenty of light and power for years to come. There will be no seats in the new house and we have arranged to have the Hackensack river appear in the foyers intermittently. Boxes may be bought at the Higgin's lumber yard back of the stage door. Battistini Toriominetto, who has been a member of the chorus for several years, has drawn the plans for the new house."

That Tony Scotti, the Met's new baritone, has been asked to sing the rôle of Scarpia in "Tosca" next year?

"I doubt if I can do it," remarked Tony. "Antonio Scotti has set a precedent for 25 long years. Who am I to alter a masterpiece?" Mr. Scotti was asked if he knew Mr. Scotti. . . . "Only slightly," he smiled.

That W. J. Henderson and Marion Talley had a heart to heart talk in the Blue Ribbon the other day? "It was all a mistake," said the Dean.

That Lawrence Gilman gave up Wagner for Lent? That Deems Taylor writes articles for *MUSICAL AMERICA* . . . and then we woke up.

Shoes and Parsifal

THERE was almost a calamity at the Good Friday performance of *Parsifal*. Gertrude Kappel (Kundry) took off Laubenthal's (Parsifal's) shoes in the big foot-washing scene in the third act and the shoes disappeared.

Mme. Kappel, Bohnen, about twenty stage hands and various Knights and pages searched the building for the shoes. Bohnen offered to lend *Parsifal* some felt slippers. At the last moment the shoes were finally found and on went the opera . . . there were weeds in the Flower Maiden's Garden.

WE may as well prepare for the battle of the century. Battling Ed Lankow vs. King Artur Bodanzky. It seems that Wild Edward Lankow, virile basso pupil of William Thorne and a grappler who wrestles with Zybsko for amusement, had an audience at the Met the other day. Mr. Bodanzky made a certain remark. Mr. Lankow sent a certain telegram marked rush, promising an early visit to Artur's office. Within two hours back came a very apologetic disclaimer and Mr. Lankow went to a gymnasium instead for his workout.

A Lady Has Her Voice Dropped

FROM a caption on a P. and A. photo: "Picture shows Mlle. Désirée Defrère, noted baritone song-bird of the Chicago Opera, etc."

Just Gossip

W. J. HENDERSON, *Sun* critic, recently sold the Ford Tudor sedan he won in the big Ford free for all lottery. The price paid was not announced, but it was said to be pretty substantial.

Charles D. Isaacson of the *Telegraph* tells us that he and A. Walter Kramer used to sit at the same viola stand in an Ocean Grove, N. J., orchestra in 1905 at the Auditorium. Arthur Judson, the big concert manager, was assistant conductor with Talli Esen Morgan as conductor, Nicholas Devore, librarian, and Jimmy Bradford as organist and accompanist.

John Philip Sousa, in a gay new book entitled "Marching Along," recalls that he once played in Carnegie Hall (in 1893) with "Walter Damrosch's Symphony Orchestra," billed as "the only permanent orchestra in New York City." Alas for the Mauve Decade.

Congratulations to S. J. Woolff, the artist interviewer, and the only man of the press to interview Toscanini at length—and on three different occasions.



MEPHISTO'S MUSINGS

DEAR MUSICAL AMERICA:

There is no denying the fact that having the courage of one's convictions is an admirable trait. And now Mme. Ernestine Schuman Heink has come out in the press and proclaimed that motherhood is the best rôle she has ever played. Judging from the repetitions she has given of this part (she is the mother of eight children) one may deduct that she means what she says. This declaration was made at a recent appearance of the famous singer at a mission church in the commercial section of Chicago where her golden voice is said to have poured into the church coffers more than \$10,000.

"Motherhood is the best rôle I ever played," she said. "It is the best rôle any woman ever played. God and one's children are the only true things in life. I am going to spend the rest of my life with my children and my grandchildren. And perhaps some good priest, like Father O'Donoghue here, will let me sing for God once in a while."

* * *

And speaking of the sixty-seven-year-old songstress puts me in mind of an amusing incident which took place during one of her concerts. In spite of the fact that on her first extended tour of the United States she covered something like 40,000 miles; in spite of her tours of Germany, England, France, Belgium and Austria; in spite of the fact that on her annual concert-tours she appears in more than 100 concerts; in spite of the fact that her operatic repertoire includes about 150 rôles, she yet exhibits moments of self-consciousness that in one of the stage is somehow refreshing.

It was at one of Mme. Schumann-Heink's concert appearances in the West that she was unable to contain herself longer and took the occasion to chide one of her auditors, who, sitting near the front, persisted in using her opera glass. Although her portraits, affectionately inscribed, adorn the studios of music editors all over the country and her matronly presence has often been the synonym for motherliness, the diva claimed to know that she "was ugly," and that she "never powdered her nose" but that it made her nervous to have too much opera glass focused upon her figure.

* * *

The Philharmonic Orchestra has "absorbed" the New York Symphony, an event that has made some persons mournful. Not so W. J. Henderson, who saluted the merger with ill disguised enthusiasm. In last Saturday's *Sun* Mr. Henderson wrote admirable words on the orchestral situation in these United States in general. He spoke with particular heat on the dead-head problem. Listen to him:

"The greatest injury wrought to the business of concert giving in this city has been caused by the creation of an army of deadheads. A few concerts sell out; the others have full houses, but little money. The town is literally flooded with free tickets. The concert managers made a public declaration once upon a time that they had put an

end to the practice of issuing passes. They held their position less than a month. It was only necessary for ten or a dozen soloists to face halls of gaping chair backs to send the entire musical profession to the managers crying for audiences, no matter by what method procured. These musicians had only themselves to thank for the state of affairs. If they had been willing in the beginning to appear before only those who paid, the deadhead army would have perished on the doorstep.

"The situation as it is today is just this—all that the vast horde of so-called music lovers has to do is to sit tight and refuse to buy tickets and in the end it will get them for nothing. The box office opens and a few seats are sold. When the day of the concert is at hand and the ticket racks are still full, out go the free admissions in hundreds to make 'a large audience' a sure thing. The music reporters always publish a line about that 'large audience' and laugh when they write it.

"The orchestral enterprises do not escape the deadhead blight. If every one in the music-loving world is eager to go to the concerts of the Boston Symphony the seats may all be sold; but some other orchestra must suffer. There

at each concert."

Edna Richolson Sollitt, of Forest Hills, received a number of Amsterdam, Holland, newspapers the other day and has sent us her own translation of the reception accorded Mr. Mengelberg upon his return from America. The Dutch critic, L. M. G. Arntzenius had the following to say in the Amsterdam *Telegraf* of Feb. 10, under the heading "Mengelberg's First Evening In The Concertgebouw:"

"...an enthusiastic house, standing, the orchestra standing, the warmest and heartiest applause. There were flowers on the stage, where 'Ars Musica' was to be read; there were floral pieces. In short, it was as of old, that moment in which our musical high season begins. And instantly the tone showed that quality whose secret Mengelberg alone possesses: sonorous and full, ravishing in its depth of color... what Mengelberg has to give, what is revealed in the very first bars of his conducting, is a gift and a perfection greater than what others bring us. I would like to call him the synthesis of all others: or, better, I would like to view the others as personifications of different factors, which, all together, are con-

tained in his genius, where their true dam, took on a festal character. It was the first time since Dr. Willem Mengelberg's return from America that he again conducted a concert in our country... around the conductor's desk were... mounted floral pieces. As soon as Dr. Mengelberg appeared on the stage everyone in the crowded house stood up, and the orchestra rose... together they gave Mengelberg a warm ovation.

"After every number... the conductor was greeted with cheers in an extraordinary way... an honor for which Mengelberg, visibly moved, thanked them, and in which he also made the men of the orchestra share."

Frank Sullivan, in last Sunday's *World* was moved to comment on cellists and their countenances.

"There is something about a cello that gets a man to making faces," he quoth. "Science does not yet know why this is. Some savants have maintained that the cellists makes faces at his cello. Others have said that he is probably making faces in honor of the composer on whose works he may be sawing away at the given moment of the grimace, wince or twitch. In any case, the fact remains that there is some power in the cello that sways its victim, and a woman who marries a cellist has to run the chance of being made the butt of any faces her husband may have left over from his concert. The poor fellow certainly has to work off these surplus faces somewhere, or become ill.

"Not only does the playing of music by certain composers cause the cellist to make certain faces but a well-trained cellist can invariably tell when any given composer is about to be played several minutes before the catastrophe actually occurs. We know also that certain composers cause cellists to make certain definite and distinct faces. Thus, a playing of music by Brahms causes the nose of a cellist to swerve almost imperceptibly to the left, accompanied by a drooping of the right ear. This circumstance has certainly been a great boon to me. I watch my cellists very carefully at a symphony concert, and whenever I see those noses swerving to the left (my eye is trained) I know that Brahms is in store for me unless I immediately take measures to remedy the situation.

"I am generally prepared," he continues, "and nine times out of ten I am out of the hall well ahead of the first bar of Brahms, although it sometimes takes a good deal of jostling. I must confess that in case of Brahms my motto is women and children last. Please don't think me craven, or please do think me craven, as the case may be, if I confess that many a time I have sped from music halls leaving struggling women and children in the grip of Brahms."

Something about that statement from Frank leads me to suspect that he is not all that an ardent Brahmsian should be observed.

Your

Mephisto



AN IMPRESSION OF THE KEDROFF QUARTET, FILCHED BY MUSICAL AMERICA FROM A MOSCOW JOURNAL—THE NEVSKY PROSPEKT SYUTAZDUKPOLYA, WE BELIEVE.—THE MEMBERS OF THE FOUSOME FROM LEFT TO RIGHT ARE MESSRS. C. N. KEDROFF, T. F. KASAKOFF, N. N. KEDROFF, AND I. K. DENISSOFF. THEY APPEARED IN TWO TOWN HALL RECITALS LAST WEEK.

are not enough music lovers who can afford to pay.

"If the city might be permitted to stagger along with one great orchestra or at the worst two, the army deadlocks would be reduced. This writer cannot tell all he knows about this deadhead evil without disclosing confidences. But he has seen one person in possession of thirty-five tickets to be given away in the lobby of a concert hall just before the entertainment. All concertgoers must know that the lobbies are infested nightly by companies of loiterers who are waiting for their last minute invitations to the feast.

"The Philharmonic will not be affected by such matters. But if there were two or three more orchestras there would be comfortable places for several hundred of these precious beneficiaries

flowering and true unity are found... and it awakened an emotion which, with all its sombreness and pain, held an essential joy because of the perfection inherent in the performance. It gave us the essential joy of knowing that there has again been heralded in, a period of enchanting musical distinction."

As a tribute from his Dutch friends in Rotterdam, and following his first concert there, Mengelberg was presented with a fac-simile edition of Beethoven's Ninth Symphony, with a few words of congratulation on his being named honorary Doctor by Columbia University. An account of the homage accorded him at the concert follows:

"The concert... before members of the Harmonie Society, given by the Concertgebouw Orchestra of Amster-



FRIEDA HEMPEL

R. E. JOHNSTON announces that Mme. Hempel will tour the United States next season under his direction. Address all inquiries for terms and available dates to Mr. Johnston, 1451 Broadway, New York City.

Mme. Hempel uses the Steinway Piano
Edison Records
Victor Records

Gabrilowitsch Plays Solo

*Is Soloist with Forces
Led by Sokoloff*

CLEVELAND, April 11.—The eighteenth program of the Cleveland Orchestra under the direction of Nikolai Sokoloff brought Ossip Gabrilowitsch as soloist on March 29.

Mr. Gabrilowitsch's appearance was the signal for an ovation, which was repeated after his playing of the Schumann Piano Concerto in A minor, Opus 54.

The symphony was Vincent d'Indy's in B flat. The orchestra gave this work one of the most impressive performances of the season.

The Cleveland String Quartet gave the last concert of the tenth season of the Chamber Music Society on March 26 in the ballroom of Wade Park Manor. Assisting in Debussy's Sonata were Weyert Moore, flutist, Edward Vito, harpist. Carlton Cooley, of the Quartet, played the viola.

The last of the three string quartets which Beethoven dedicated to Prince Rasoumowski, was played by Messrs. Fuchs, Cooley, Ringwall and De Gomez with beautiful tone and in a spirit of inspiration.

The novelty of the evening was the quintet by Arnold Bax for oboe and strings, Philip Kirchner playing the oboe.

Ellenor Cook, assisted by Eugenia Folliard, pianist, gave an interesting program of peasant music in the Cleveland Museum of Art on Sunday afternoon, March 25. The folk songs and dances Miss Cook presented were studied on visits to Czechoslovakia, Jugoslavia, Rumania, Poland, Hungary and Russia. Both artists wore the costumes of the countries dealt with.

HELEN BARHYTE.

Only Sixteen Days Left in Schubert Contest

ALTHOUGH Mascagni spent no more than eight days in writing *Cavalleria Rusticana*, which won first prize in a competition, American composers who intend to submit scores in the \$20,000 Schubert Centennial Contest for works *Hommage a Schubert* are cautioned that only sixteen days are left within which to submit manuscripts.

By midnight of April 30, says an announcement from the National Headquarters of the Schubert Centennial in New York, all manuscripts must be received at the New York University, Department of Music, 80 Washington Square East. It is suggested by the Centennial Committee that composers time the mailing of their manuscripts, according to the points from which they are sending. The West should allow at least five days.

Many from Europe

The Schubert Centennial Committee, organized by the Columbia Phonograph Company, announces that reports from the other zones indicate that three European manuscripts have been entered for every American manuscript. Up to March 25 thirty-two American manuscripts had been received.

A month will be permitted the zone jurors for the selecting of the prize-winners. American awards will be announced by May 15, and European awards by May 30. The final award of the grand prize of \$10,000 will be made by the international jury in Vienna in June and July.

"That Franz Schubert himself would probably have approved the contest, the purpose of which is to encourage

melodic strength and clarity in modern compositions, may be deduced from an entry made in his diary on June 16, 1816," states the Centennial Committee. Some of the missing pages of this diary were recently discovered by the research staff of the Columbia Phonograph Company, sponsors of the Centennial. The occasion of the entry referred to was a reception given to Schubert's teacher in composition, Salieri.

"How beautiful it is for the artist to have all his pupils gathered around him during his jubilee and to see how each of them is striving to express in his composition the highest and the best, to express only the hidden beauties of nature instead of the bizarre, now so paramount among composers who would mix the tragic with the comic, the pleasant with the repulsive, the heroic with the cowardly, the holy with the clownish.

"Such music, instead of elevating the human soul, showers it with noise and instead of revealing glimpses of the infinite deliberately provokes laughter. How happy must be the teacher who banishes from his pupils such bizarre attempts and teaches them instead to gaze upon holy nature. Happy, indeed, must such a teacher be who, despite the obstacles of his surroundings, beholds, thanks to his own inner capacity, the beautiful only.

"Dr. Salieri celebrated the fiftieth anniversary of his musical career in Vienna. His Majesty bestowed a medal upon him. Dr. Salieri invited all his pupils to prepare compositions for the occasion. The affair took place in the Oratorium and was a very happy one and interesting to everybody."

Teachers Meet in Alabama

*Ninth Annual Conference
Elects Officers*

BIRMINGHAM, ALA., April 11.—The ninth annual conference of the Alabama Music Teachers' Association was held March 28 in the Parish House of the Church of the Advent.

The following new officers were elected: President, C. B. Richmond, Alabama College for Women, Montevallo; first vice-president, Eugen Putnam, Judson College, Marion; second vice-president, Mrs. D. A. McNeil; secretary-treasurer, Mrs. J. W. Luke, Loulie Compton Seminary, Birmingham; corresponding secretary, Mrs. E. B. Chamberlain, Montevallo; auditor, Tom Garner, University of Alabama.

Give Addresses

Frank M. Church, Athens College, presided. Addresses were given by Mrs. Crosby Adams, Montreat, N. C.; Ina L. Strom, Montevallo; Stella Harris, Tuscaloosa; Sydney Neilson, Birmingham-Southern College, and C. B. Richmond. Guy Maier was a guest.

Musical numbers were given by Nelda Wernicke, pianist; Caroline Miller Sutton, soprano; and Eugen Putnam, pianist and composer, assisted by Louise Pollard, dancer, and Phyllis McCollum, soprano.

The Axis Club presented the Schubert Club Women's Chorus in a repetition of the program recently given in Ensley. Georges Ryken, violinist, assisted. Ferdinand Dunkley directed.

Performances of Olivet to Calvary and the Crucifixion were given in the Church of the Advent. Herbert C. Grieb, organist and director. The Crucifixion was also given in Ensley First Methodist Church, where Lawrence Meteyarde is organist and choir master.



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"She revealed an astonishingly lovely
voice."—Paris Edition, N. Y. Herald.



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Special Performances at Academy of Music, Philadelphia, Season 1927-28

"A concert of almost professional quality was applauded in the Academy of Music last evening when the Curtis Students' Orchestra under the leadership of Artur Rodzinski gave a program calling for skilled musicianship. Opening with the Overture 'Oberon' of Weber the orchestra swept promptly into the spirit of the composition and achieved brilliant climaxes in ensemble."—*Philadelphia Bulletin*, Dec. 22, 1927.

"The orchestra played with astonishing perfection of technique and beauty of tone, great dynamic detail, excellent rhythmic feeling and a youthful enthusiasm and intensity seldom found in professional players. Dr. Artur Rodzinski conducted the concert, the result of which showed the careful and systematic training which he had given its members."—*Philadelphia Public Ledger*, Dec. 22, 1927.

"The orchestra gave the four movements of the 'New World' Symphony in a beautiful and finished manner. The various instruments are well balanced and play without undue emphasis on any part. The harmonious effect and beautiful phrasing was due very largely to the conductor's strength and interpretative skill."—*Philadelphia Record*, Feb. 23, 1928.

"The orchestral program was one which holds much of difficulty for the embryonic concert artist. Dr. Rodzinski had his players well in hand and they responded with all the verve of seasoned musicians."—*Philadelphia Inquirer*, Feb. 23, 1928.

Dr. Artur Rodzinski is conductor of the Students' Orchestra and instructor of Orchestra Classes at The Curtis Institute of Music. The instructors of orchestral instruments are solo players of these instruments in the Philadelphia Orchestra.

THE CURTIS INSTITUTE OF MUSIC

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Music Bureau Is City Aim

Philadelphia Mayor Outlines Program

PHILADELPHIA, April 12.—Mayor Harry A. Mackey, who had a definite pledge for municipal aid to music as a plank in his pre-election platform, has made public the report of the special commission he appointed to investigate ways and means and make recommendations.

The commission urged that a bureau of music be established under one of the existing departments, probably the department of welfare. To organize a separate department of music, as at one time proposed, would necessitate legislation by the State Assembly in amendment of the charter, but it is believed, with legal warrant, that a bureau could be established in a functioning department without special legislation.

Patronizes Art

It was pointed out that the city is a patron both of art and literature, and controls both the magnificent new Public Library, dedicated on the Parkway last summer and the great new Art Museum, which surmounts the Fairmount Park end of the Parkway and which was opened to the public last week.

On the other hand, it was pointed out, the city has given scant support to music, beyond branches of the Municipal Band for concerts in various public squares, and the Fairmount Park symphony concerts, by members of the Philadelphia Orchestra, which were discontinued at the time of the Sesquicentennial and never resumed. The commission believes it is conceivable that when a music bureau is firmly

established, private philanthropy will provide the much discussed temple of music, as a home for opera and orchestra, on the Parkway.

Commission Members

Members of the commission are: chairman, Dr. Herbert J. Tily, president of the Philadelphia Music League; Frances Elliott Clark, of the Victor Company educational department; James Francis Cooke, editor of *The Etude*; S. S. Fleisher, of the Graphic Arts Club; Mrs. Benjamin F. Maschel, president of the Matinée Musical Club; Mrs. Edwin A. Watrous, president of the Philadelphia Music Club; William Otto Miller, of the University of Pennsylvania; Mrs. Henry M. Tracy, president of the Civic Opera Company; Dr. Thaddeus Rich, dean of Temple University School of Music and curator of the Rodman Wanamaker violin collection; Robert V. Bolger, counsel of the Philadelphia Music League, and Harvey M. Watts, formerly manager of the Philadelphia Orchestra.

W. R. MURPHY.

PHILADELPHIA, April 12.—The Philadelphia orchestra, under Pierre Monteux, submitted the following program at the concerts in the Academy of Music on a Friday afternoon and a Saturday night:

Overture to *King Stephen*.
Dance of the Dervishes, from *The Ruins of Athens*.
Turkish March from *"The Ruins of Athens"*.
Death of *Clare* from *Egmont*.
Overture to *Egmont*. Beethoven
Concerto in G minor for violin and orchestra Bruch
Lea Luboshutz
Symphony No. 4 in D minor. Schumann

The Beethoven oddments, particularly the dull and stodgy *King Stephen* overture written for what must have been a dull and stodgy play, since it was by Kotzebue, proved hardly worth retrieving from oblivion. It is said that this had never previously been given here, a state of affairs which casts no uncomplimentary shadow at

North Shore Festival Dates Announced

E VANSTON, ILL., April 11. —The Chicago North Shore Music Festival is announced for May 21 to 26, inclusive. This year marks the twentieth anniversary of this annual spring festival, which has been since its inception under the baton of Peter Christian Lutkin, dean of the School of Music of Northwestern University. As in other years, there has been arranged a program of choral works with distinguished soloists. The Chicago Symphony Orchestra will appear at all concerts, and a male chorus of 1,000 is to be featured.

all on the taste of this community. The Dervishes danced to negligible artistic purpose and the Turks marched to their meretricious measures.

The Death of *Clare*, extracted from the incidental music for the Goethe play of *Egmont* is possibly effective in its setting, but a rather futile piece in detachment. It was a relief to renew contact with Beethoven in one of his noblest moods in the *Egmont* overture.

Lea Luboshutz, who is connected with the Curtis Institute, played the much standardized Bruch concerto with plenty of tone and in sure, commanding style. Splashes of sunlight enlivened an otherwise somewhat uninteresting program when Mr. Monteux launched into the romantic features of the too long neglected *Fourth Symphony* of Schumann. H. T. CRAVEN.

George P. Raymond, concert singer, who has been prominently identified with the New York Symphony Orchestra sailed on the France recently with plans for a concert and study tour of Italy.

SEATTLE ARTISTS ARE PRESENTED

SEATTLE, April 10.—The first spring concert of the Cornish Trio was given March 23 in The Cornish School. Music by Schubert and Brahms was played by Peter Mermblum, Kola Leviene and Bertha Poncy.

Directed by Arville Belstad, the Junior Amphions, a chorus of young Seattle men, sang in concert, with Ruth Wohl-gamuth playing the accompaniments.

Lois Long (Riker), soprano, gave her debut recital before a Seattle audience in the Spanish ballroom of the Olympic Hotel, and made a favorable impression. Myron Jacobson was the accompanist.

Twenty-seven took part in the concerts given by the Harry Krinke Piano Ensemble, conducted by Mr. Krinke, in the Metropolitan Theatre on two evenings.

Modern music, given at the Ladies' Musical Club musicale in the Olympic Hotel, had for its efficient interpreters Iris Canfield, 'cellist; Florence Beler, mezzo-contralto, and Mrs. Charles K. Phillips, pianist. The accompanists were John Hopper and Doria McGrath.

Mu Phi Epsilon and Phi Mu Alpha of the University of Washington gave a joint program complimentary to the Federated Music Clubs of Seattle. The soloists were Lyle McMullen, Mildred Nelson, Marjorie Chandler, Charles W. Lawrence, and Don Bushell.

D. S. C.

MATINEE MUSICALE ELECTS

INDIANAPOLIS, April 11.—The election of officers for 1928-29 of the Matinée Musicale was as follows: President, Mrs. Robert Blakeman; vice-president, Mrs. Frank Cregor and Helen Warrum-Chappell; recording secretary, Louise Mason Caldwell; corresponding secretary, Louise Schellschmidt-Koehne; assistant corresponding secretary, Franc Wilhite Webber; treasurer, Ida Belle Sweeney; assistant treasurer, Mrs. James H. Lowry. P. S.



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EUGENE STINSON, Chicago Journal.

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—Boston Post.

"This Russian baritone's personality is one of the most alluring that has ever crept into the theatre."

—Chicago Journal.

"The applause which followed his singing reached the volume of an ovation."—Washington (D. C.) Star.

LUCIA CHAGNON

SOPRANO

Press Comments on New York and Boston Recitals

"NEW-COME AND PERSUASIVE"

"It is a welcome accident that brings one to the concert hall when a newcomer of Miss Lucia Chagnon's ability makes her first appearance. Full panoplied as a concert singer, Miss Chagnon came to Jordan Hall last Saturday afternoon. She has a useful voice, to begin with, not only of pleasing quality and convenient range, but of a peculiar character that distinguishes it markedly from that of other singers. How difficult it is to set down in words an exact description of so intangible a thing as the quality of a singer's voice! Suffice it that Miss Chagnon has a soprano voice that seems to sound deeper than it really is—of dark timbre, rich in color like autumn leaves. Scarcely soft and opulent as some voices which give out only honeyed music, it is singularly intense, compact, and altogether eloquent when put to expressive uses.

"By reason of the admirable directness of her performance, Miss Chagnon's lengthy program passed swiftly—only a little more than an hour was sufficient to span it. There was an opening group of old Italian pieces, a succeeding group of French songs, German lieder to represent Beethoven and Schumann, and several songs in English. Miss Chagnon knows how to give each piece its proper character—not by exaggerated phrasing or excessive pantomime—but by neat touches of color, change in rhythm or inflection of dynamics. She sang the Italian songs of Scarlatti, Pergolesi and Carissimi with that sweet melancholy that characterized much of the music of the day, or yet again with such refreshing gaiety as must have inspired Carissimi's 'Vittoria.' Carefully and expansively she intoned Gretchaninov's 'La Steppe.' Of Beethoven's 'Ich Liebe Dich,' Schumann's 'Widmung,' or Schubert's 'Wohin?'—three beautiful songs—nothing better can be said except that she sang them beautifully. Mingled tenderness and whimsey she found in Severac's sentimental melody, 'Ma Poupée Chérie'; and she easily invoked the ecstasy of Shuk's 'Through the Snow.' . . . Her keen rhythm and vivid though economical charactering always keep the meanings of her music (as opposed to the technic of singing, merely) uppermost. By these means, pleasure will always be assured." —N. M. J., *Boston Evening Transcript*.

BRIEF EXTRACTS

"Numbered among the few genuinely accomplished singers who have appeared this season—beautiful voice, effective alike in the lower, middle and higher registers—in the field of pure song, few singers heard here of late have given the pleasure that Miss Chagnon gave yesterday in her opening group." —Warren Story Smith, *Boston Post*.

"A fresh and pleasing voice, attractive personality and musical intelligence." —N. Y. *Times*.

"An artist of distinct talent with a beautiful voice, clear and powerful yet flexible and expressive." —*Brooklyn Eagle*.

"Let us take off our hats to this young woman—she has a beautiful voice—an excellent technique—an even scale—distinct enunciation—knows how to make a melody flow—an excellent audience applauded her well." —*Boston Herald*.

"Intelligent command of style—sound ideas on the subject of phrasing—she has what pundits term a 'long' voice—the audience received her warmly." —N. Y. *Telegram*.

"Good understanding of style and clear diction, admirable work." —N. Y. *Sun*.

"Her interpretations were intelligent and gave an impression of feeling." —N. Y. *Herald-Tribune*.

"Her interpretation of Schumann's familiar 'Widmung' conveyed the meaning of the song better than any previous performance one has heard, aside from one or two world-famous singers." —*Boston Globe*.

"Gift for song characterization." —*Boston American*.

"Definite charm." —*Christian Science Monitor*.

FOREIGN PRESS REVIEWS

"Lilli Lehmann has sent us an extremely precious greeting." —*Welt am Sonntag*, Munich.

"The extraordinary favorable impression of this talented, lovable singer makes an early re-engagement much to be desired." —*Welt am Sonntag*, Munich.

"Very flattering success." —*Figaro*, Paris.

"Sings artistically. The audience showed its appreciation by rich applause." —*Il Popolo d'Italia*, Milan.

"A voice clear, flexible, expressive and cultivated. She sang in four languages, with an exhilarating warmth, freedom and great loveliness." —*Morgenpost*, Berlin.

"Scored a success." —*Neue Freie Presse*, Vienna.

"Lucia Chagnon made her audience sit up and take notice. She has a big voice of the purest quality and sings with temperament and intelligence." —*Star*, London.

"Artistic interpretation, full of feeling and temperament; her pronunciation of the various languages, French, German, Italian and English is very correct." —*Il Messaggero*, Rome.

"She sings beautifully, and her interpretation is perfect. Her voice is a pure soprano and very melodious." —*Courant*, Rotterdam.

"Expansive and very agreeable voice. Gained a great success." —*Ceskoslovenska Republika*, Prague.

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Boston Activities

Boston, April 11.—An "hour of choral music" was given in Jordan Hall March 25 by the choral class of the New England Conservatory's department of public school music, Francis Findlay, instructor. The program was conducted by members of the public school music class, who thus met one of the requirements for their diplomas of graduation. Piano accompanists were Alta S. Colby, Roy N. Ekberg, Leona Griswold. On the program were selections from the Messiah, Mendelssohn's St. Paul, Gounod's Philémon et Baucis, Emer's farewell to Cucullian, after an old Londonderry air, and other works.

Edith A. Bullard, soprano and head of the voice department at Wellesley College and Dana Hall, will spend the spring college recess in Bermuda. Miss Bullard has appeared in a joint recital with Rolland Tapley, violinist of the Boston Symphony Orchestra, at Auburndale; and has made solo appearances in Cambridge and Weston, Mass.

The Durrell String Quartet—Josephine Durrell, Edith Roubound, Anna Golden, and Mildred Ridley—fulfilled the following engagements: March 4, MacDowell Club; March 16, Belmont (Junior) High School; March 18, University Club, Boston, and March 27, Exeter, N. H.

Harris S. Shaw was heard in an organ recital in the North Church, Portsmouth, N. H., March 9. His assisting soloist was George Branton, tenor.

Luther Emerson, baritone, was applauded at a recital in the Women's City Club, March 6. Songs which stood out in his program were Romany Road, Lucina Jewell; Eingeweigt von Meereswellen (from Heine's Nordsee Lieder), Helen Hopekirk; Oh! for a



International News Reel

POSSIBLY THIS IS THE LARGEST MUSICAL FAMILY IN THE WORLD—ENSIGN AND MRS. WILLIAM J. LAWRENCE OF THE SALVATION ARMY WITH THEIR ELEVEN CHILDREN. THEY FORM A COMPLETE BRASS BAND AND, ALL TOLD, PLAY 33 INSTRUMENTS. RIGHT TO LEFT: ENSIGN LAWRENCE, MRS. LAWRENCE, GEORGE, HAZEL, WINIFRED, EMILY, DOROTHY, WILLIAM J., JR., LEILA, ALBERT, THEL, REGINALD AND EVANGELINE. THE THREE YOUNGEST CHILDREN—EVANGELINE (NICKNAMED "KELLY," AGED 3), REGINALD, 5, AND ETHEL, 6, PLAY, RESPECTIVELY, THE TRIANGLE, THE SNARE DRUM AND THE CYMBALS. ENSIGN LAWRENCE HAS BEEN A MEMBER OF THE SALVATION ARMY FOR 26 YEARS. HE HAS HAD MANY OFFERS TO APPEAR ON THE VAUDEVILLE STAGE, BUT PREFERS TO REMAIN WITH HIS FAMILY IN THE SALVATION ARMY.

Breath o' the Moorlands, Benjamin Whelpley; Tranquillity, Arthur Foote. Reginald Boardman was the accompanist.

Richard Platt, pianist, gave an afternoon musicale at his studio recently. Taking part were Gladys de Almeida, soprano, and Rudolphe Jansen La Palme, tenor. Miss de Almeida sang songs by Otto Straub, with the composer at the piano and assisted by Mrs. Seth Crawford, harpist. Mr. La Palme's accompanist was Mrs. R. C. McKay. The musical program was followed by tea. At the tea table were Mrs. Gerrit Fort and Mrs. Lawrence Apsey.

Addye Yeargain Hall was announced as one of the speakers on conference

day of the New York Federation of Women's Clubs in Park Avenue Baptist Church on March 30. The conference was to be under the child welfare department of the organization, and Mrs. Hall was to speak on the outstanding advantages of group music activities for children. On April 13 Mrs. Hall will explain class piano instruction at the Montclair Academy of Montclair, N. J., when a demonstration lesson will be given to boys who have had no previous instruction.

Eva Brochu, soprano, gave a Jordan Hall recital on March 7 before a responsive audience. Her voice has a persuasive quality, and was admired in music by Mozart, Jensen, Debussy, Koechlin, Hageman. Margaret Kent Hubbard was the accompanist.

Boston Activities

Clara Shear, lyric soprano, formerly of the Chicago Civic Opera Company, made her radio debut at WNAC Station in the Ampico Hour on March 14. Miss Shear's charming voice was heard in songs and in arias from La Bohème and Tosca.

Morning concerts in aid of the New England Peabody Home for Crippled Children began at the Hotel Vendome, on a recent morning, when a sparkling concert was contributed by the following artists: Myrtle Thatcher Sooy, soprano; C. Pol Pancon, baritone; Lawrence White, marimba; Florence Leach, violin; Olive Wilbur, 'cello; Sylvia Langman and Morgan Rees, pianists.

For the first time at a public concert, the glee clubs of Harvard and Yale Universities, will join forces in Symphony Hall, on April 26. Dr. Archibald T. Davison and Marshal M. Bartholomew, the Harvard and Yale leaders, will each conduct his own chorus and the combined choruses in turn. Likewise the Harvard leader will conduct the Yale chorus, and the Yale leader the Harvard chorus, each in a single number.

Mrs. Langdon Frothingham and Bernadette Giguere played Edward Burlingame Hill's sonata for piano and clarinet at the regular concert of the MacDowell Club in Steinert Hall recently. Other artists to perform were Corinne Harmon, pianist; Stella Robertson, contralto; Justin Sandridge, pianist. The Informal Sextet, composed of club members, closed the program with songs. Mrs. Lewis A. Armistead accompanied Miss Robertson.

Well Known Pacific Coast Baritone WILLARD SCHINDLER



Sang the role of "Count Gil" in the "Secret of Suzanne"

Goodman Theatre, Chicago, March 18, 1928

Chicago Daily News: "Mr. Schindler has a baritone voice of power and also knew how to use it intelligently, and the rippling tunes and concerted passages went with celerity and facility."—MAURICE ROSENFELD.

Chicago Herald and Examiner: "Wolf Ferrari's miniature masterpiece, 'The Secret of Suzanne,' came first, in a performance that any opera stage in any country could have claimed with credit and pleasure. Willard Schindler as the suspicious husband, Count Gil, was both clever and expert to a high degree,

never at a loss for telling action and possessed of a fine, resonant baritone and a perfected enunciation that gave every word its just and lawful due."—ALBERT GOLDBERG.

Chicago American: "I enjoyed very much the manly, plausible characterization of 'Count Gil' by Willard Schindler . . . —HERMAN DEVRIES.

Chicago Tribune: "The most difficult thing to transmit, comedy, was projected in effective form by Willard Schindler."—EDWARD MOORE.

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Hulda Lashanska

"Hulda Lashanska, an artist honored in her own city, returned to the concert stage at Carnegie Hall last evening, welcomed by a crowded house, the applause being constantly renewed in a wave-like tumult of approbation. Because of a series of bereavements, the singer had postponed her return last year and had cancelled the wider tour then planned for her. She came back in radiant form, with the well-remembered Sembrich footlights at her feet and Frank La Forge accompanying her at a piano soon overflowing with flowers."—*New York Times*, Nov. 15, 1927.

"Clear of voice and true of tone, Hulda Lashanska returned to the concert stage of Carnegie Hall last night. It was the first metropolitan appearance of the gifted soprano here in two years. That her admirers were as legion as ever and appreciative of her art received its proof in the ovation which they accorded her in an interesting program."—*New York Evening Post*, Nov. 15, 1927.

A voice like Mme. Lashanska's is a rarity in these days of vocal stridency and operatic heroics. It is vibrant, with no suggestion of shrillness. In fact, it is most beautiful in its highest register, which has a velvety quality. But its most ingratiating feature is the feeling of intimacy it imparts to the listener, so that one is always conscious that the voice is the expression of a charming woman and not a disembodied singing organ. Mme. Lashanska does somehow give the impression of being herself concerned in the emotions of the music she sings."—*New York World*, Nov. 15, 1927.

"Mme Lashanska's voice has gained in volume since she was last heard here a few years ago, but retains its pure fresh, and mellow quality. . . . A large audience made no effort to restrain its enthusiasm to which it was so easily and so worthily aroused."—*Philadelphia Bulletin*, Dec. 1, 1927.

"Hulda Lashanska has achieved a fine artistry in one of the fine arts—that of recital-giving. A program rich in content and finished in execution . . . beautifully intelligible on account of her impeccable diction."—*Philadelphia Public Ledger*, Dec. 1, 1927.

"She comes upon the stage as a well-bred woman of the world, so dressed, so mannered, patronizing neither audience nor music. She expressed no 'personality' save through her singing. She accounts hearers as at once with her in regard for the arts of song and composer and singer, exemplifying them."—*Boston Transcript*.

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WOMEN COMPOSERS IN THIRD CONCERT

The Society of American Women Composers announces a third invitation concert to be given in Steinway Hall, New York, on April 22, when works by Mrs. H. H. A. Beach, Gena Branscombe, Ulric Cole, Ethel Glenn Hier and Rosalie Housman will be performed. At two previous concerts in 1927, in Chickering Hall and in the MacDowell Club, works by Fannie Dillon, Mabel Wood H. Hill, Helen Sears, Mabel Daniels, Marion Bauer, Mary Howe, Rosalie Housman, Frances Ralston and Elizabeth Butterfield were given.

The society was organized in 1926 with Mrs. H. H. A. Beach as president. Since that time steady progress has been made towards the realization of its ideals, the promotion of a high type of music among American women, and the assistance and encouragement of American composers in creative effort.

An interesting and novel feature is the series of informal members' meetings, when new works are heard and discussed. The membership of the society includes: Mrs. H. H. A. Beach, president; Marion Bauer, Gena Branscombe, Elizabeth Merz Butterfield, Ulric Cole, Mabel Daniels, Fannie Dillon, Phyllis Fergus, Fay Foster, Ethel Glenn Hier, Harriet Ware, Mabel Wood Hill, Rosalie Housman, Mary Howe, Florence Parr-Gere, Marion Ralston, Gertrude Ross, Mary Turner Salter, Lily Strickland and Louise Souther.



DANA S. MERRIMAN, FIELD REPRESENTATIVE OF THE COMMUNITY CONCERTS CORPORATION.

RICHMOND ENJOYS VARIED LISTS

RICHMOND, VA., April 11.—Reinald Werrenrath, baritone, appeared in recital in the Mosque Auditorium under the auspices of the Richmond News Leader on March 27. Mr. Werrenrath presented a program ranging from early classics to modern English and American songs. This was the last of a series of recitals at popular prices presented by the News Leader. Performers have been Nina Morgana, Joseph Szigeti, the New York Philharmonic Orchestra, Sigrid Onegin, and others.

The regular monthly morning musicale of the Musicians' Club was given in the auditorium of the Woman's Club on March 28. The program was selected from the compositions of Grieg. Those taking part were an instrumental trio composed of Suraisher, Mrs. Grant Durant and Vivienne Gande; Mrs. Garnett Ryland, pianist; Pattie Johnson, soprano, accompanied by Grace Starr Wendt; Mrs. R. E. Piper, violinist, accompanied by Anastasis Taylor, and the Woman's Choral Club of Richmond under the direction of Paul Saunier.

FRIENDS ANNOUNCE 1928-9 PLANS

The Society of Friends of Music, Artur Bodanzky, conductor, will open the next season with a Schubert program in celebration of the centennial of that composer. The first program on Oct. 28, will feature the E flat mass and a setting of the Twenty-third Psalm.

Following their usual policy of giving some of the large works of Bach each season, there will be performances of the *St. John Passion*, the *Magnificat*, and groups of organ solos. *O schlage doch getwuenchte Stunde* is also scheduled. Haydn's *Creation* will be given in mid-season, and a repetition of Mozart's *Requiem*.

The Society will also give an important work by Handel. It is the purpose of Mr. Bodanzky to include one interesting Handel revival each season. The first will be *Samson*.

Verdi is represented by the *Stabat Mater*, *Laudi Alla Vergine Maria* and the *Te Deum*; and Mozart's *Serenade* for four orchestras is one of the few instrumental works to be given. There are perhaps fewer modern works on the programs than usual. Bloch's *Schelemo* and Malipiero's *La Cimarosiana* are among them. It is probable that the season will close with a repetition of Brahms' *Requiem*.

COMMUNITY CONCERTS

Assistant Chosen for Spaeth's Project

Dana S. Merriman, formerly musical director of the Travelers radio station (WTIC) at Hartford, Conn., has been appointed field representative and assistant to Dr. Sigmund Spaeth in the work of the Community Concerts Corporation, and begins his new duties this week. He will concentrate at first on New England territory, but will gradually extend his activities to include many of the communities in which concert associations are being organized under the new plan.

Mr. Merriman is well known to radio audiences through his personal broadcasting. He has been active in the organization of the Hartford Symphony Orchestra, and also created pioneer programs in music appreciation for school children by radio. He was formerly supervisor of music in the West Hartford public schools.

The addition of Mr. Merriman to the staff of the Community Concerts Corporation is made necessary by its rapid development, it is announced. The plan of organizing local associations, through which concert courses of the highest type can be presented, according to the number of members enrolled in advance, has proved highly successful, eliminating, as it does, all underwriting, and all danger of deficits. Over twenty communities are already planning concerts of this type in the eastern territory, and requests are coming in from all part of the country for co-operation in making good music possible where it has heretofore labored under handicaps of all kinds.

CONCERTS IN MIAMI

MIAMI, FLA., April 11.—Grace Hamilton Morey's recital at the University was an outstanding event. She is guest artist and teacher of piano playing at the Conservatory. Her program included Lorksky, Scarlatti-Tausig, Gluck-Brahms, Bach-Tausig, Chopin and Mana Zucca.

GIVES BARITONE RECITAL

LOS ANGELES, April 11.—Hugh Wellington-Martyn, baritone of good voice and artistic gifts, gave his annual recital in the Beaux Arts Auditorium recently. With Raymond McFeeters at the piano, Mr. Martyn sang songs by Russian and American composers, including a brace of spirituals. Mr. McFeeters added a group of piano numbers.

H. D. C.

JUILLIARD SCHOOL OF MUSIC

Examinations for Fellowships at the Graduate School and Scholarships at the Institute of Musical Art will be held in New York City during the week of May 14 to 19.

Applications for these examinations must reach the office at the latest by Tuesday, May 1.

Additional examinations for Fellowships and Scholarships in New York City will be held during the first week of October.

Examinations for Scholarships outside of New York City through the Extension Department will be held in various cities throughout the country during May and June.

Dates and places of these examinations will be communicated individually to those applying by Tuesday, May 1.

Applications Should Be Addressed to

THE JUILLIARD GRADUATE SCHOOL

49 EAST 52ND STREET

NEW YORK CITY

Jacques Samossoud Announces
The Second Annual Tour
of

Deems Taylor's Metropolitan Opera Success

The King's Henchman



THIS touring company of "The King's Henchman," under the artistic direction and conductorship of Jacques Samossoud which gave 112 performances during its 17 weeks' tour last season and which was acclaimed an outstanding artistic success everywhere, will open its second annual tour in Washington, D. C., November 2. This tour will extend westward to the Pacific Coast where the company will be heard during January and February.

AGAIN the principal roles will be sung and acted by such distinguished artists as Marie Sundelius, Rafaelo Diaz, and Giovanni Martino, of the Metropolitan Opera, and Richard Hale, John Roberts, and others to be announced. These notable casts will be supported by a large chorus of 35 and a symphony orchestra of like number. The same elaborate scenic investiture, lighting and costumes which created such an impression last season will be used during this tour.

IT IS significant that more than 20 cities which heard this company last season have already contracted for its reappearance. As all bookings must be made convenient to itinerary, inquiries for engagements should be made immediately.



For Terms and Available Dates

Address:

Office of the Secretary

1620 Steinway Building

113 West 57th Street, New York



KURT SCHINDLER'S
CLASSES

Kurt Schindler's final master classes for this season, given for concert singers, concert aspirants and teachers, will be held for ten weeks on Tuesday and Friday mornings, beginning April 10. This is the third series of such classes conducted this season. Of the two new classes, the Tuesday one will be devoted to the operatic repertoire for concert singers, with arias by Weber, Gluck, Wagner, Verdi, Bizet, Massenet, Rimsky-Korsakoff, Moussorgsky and others studied. On Friday mornings, Mr. Schindler will have a class in German lieder, the composers whose songs will be chiefly studied being Schubert, Brahms, Hugo Wolf, Schumann, Franz, Cornelius, Liszt and Wagner. The new classes will end on June 12 and 15.

Students of Miss Kussner, a former Leschetizky, pupil, will participate in a piano recital at the Washington Irving High School auditorium in the evening of April 21. The Rubinstein D minor and Beethoven G minor concertos will be heard.

Lucy Robinson, age fourteen, a pupil of Mrs. Alexander Bloch, played a piano program at the Bloch New York Studios March 31, including works by Bach, Mozart, Grieg, Schumann, Scriabin, Gershwin and Chopin.

Iris Brussels, pupil of Josef Lhevinne, presented the following pupils, assisted by Carl Wegmann, cellist, in a recital before the Woman's Club of Paterson, N. J., recently: Raphael Godwin, Louise Kuhn, Margaret Russo, Celia Bernstein, Lillian Kavier, Rose Miller, Blanche Smith, Cecile Friedman, Betty Katz, Sylvia Miller, Emily Kruse, Ruth Dreyfuss. Miss Brussels assisted in two-piano works.

Recent Studio Notes

The final musicale for pupils of the Alexander Bloch Studios occurred April 7, with a large audience in attendance. The program included the Brahms D minor violin sonata played by Irving Argay; two movements of the Franck Sonata played by Laura Mai Snyder; the Lalo Symphonie Espagnole, first two movements, by Agnes Chugg; last two by Ruth Taylor MacDowell; the two final movements of the Tchaikovsky Concerto by Sibley Dries, and small pieces by Louise Lawrence and John Tucci, violinists and Sylvia Lawrence and Ethel Selnick, pianists. Students who have appeared at other musicales are John Kokes, Joseph Candillo, Clara Reissky, Jeannette Elnee, Dwight Cameron, Milton Roth, Lillian Egli, Hannah Robison, Vincent Trigiani and Nan Klornberg, violinists, and Sylvia Lawrence, Marie Dinklespiel, Ethel Selnick and Lucy Robison, pianists.

A joint recital by Marguerite Raiz, soprano, and Fritz Heim, violinist, was given at the MacDowell Galleries March 28 under the auspices of the Parents Association of the Music Education Studios of which Margaret Hopkins and Jessie B. Gibbs are directors. There was a large audience. Miss Raiz sang a two groups of songs, once with violin obligato by Mr. Heim, and a group of American folk songs. Mr. Heim played three Bach works and pieces by Chopin-Wilhelmj, Ysaie and Hubay. Both performers are instructors at the studios. The accompanists were Ruth Barrett and Luther Gloss.

Mary Catherine Hill gave a song recital the evening of March 22 at the studio of Frantz Proschowski.

Beginning April 14, the La Forge-Berumen Studios will broadcast a three-quarter hour program each Saturday evening from 8:15 to 9 o'clock. Frank La Forge will be heard on the first program and will be assisted by the following pupils: Frances Alcorn, soprano; Catherine Wright, contralto; James Ferguson, tenor, and Harrington van Hoesen, baritone. These studios gave a program of sacred music at the Bowery Mission, April 3. Elizabeth Andres' rich contralto voice was heard in two groups with Hilda Holpeer at the piano. Gladys de Almeida, soprano, gave a group accompanied by Kenneth Yost, singing with musical understanding. Ellsworth Bell, tenor, sang two groups with fine style. Miss Andres and Miss de Almeida each sang a duet with Mr. Bell.

PARIS, April 2.—Pupils of Bernard Sinsheimer appeared in recital at the Ecole Normalis recently, three ensemble groups and two solo violin students playing. Mme. Paul Gans gave a soiree in honor of and to introduce the Cercle Intime de Musique de Chambre, the French branch of the Societe Intime founded by Mr. Sinsheimer in New York.

COLUMBIA, Mo., April 10.—The School of Fine Arts gave its students' recital March 31 in the University Auditorium, the participants being Anna Lee Beasley, pianist; Katherine Urban, Mezzo-contralto; Genevieve Stuckslager, violinist; Hortense Spiegell, pianist; Rachel Way soprano; Elizabeth Daniels pianist; Albert David Otto, baritone; Elizabeth Sours, violinist; Bessie Kyle, soprano; Ella Ferguson, pianist; and Marian Avery, soprano. Dorothy Hart and Evelyn Ransom were accompanists.

COLLEGE OF FINE ARTS
STUDENT NOTES

SYRACUSE, N. Y.—Marian Palmer, who graduated from the College of Fine Arts in June 1925, recently made her operatic debut with the Philadelphia Opera Co. as Olympia in the Tales of Hoffman. According to the Philadelphia papers, Miss Palmer had an outstanding success. Beginning April 9, Miss Palmer will appear in sixteen performances of Robinhood at the Little Theatre in Brooklyn. Miss Palmer is soprano at Bedford Presbyterian Church in Brooklyn.

Vernon De Tar, who was graduated in 1927, has an organ position in Paterson, N. J. He is studio accompanist for Oscar Saenger, the noted voice teacher, and has played accompaniments in recitals for Louis Lerch of the Metropolitan Opera Co. and Edwin Swain, baritone.

The College of Fine Arts has recently placed a number of its graduates in important teaching positions. Among them may be mentioned: Carleton Hickock, teacher of piano at Brenau College, Gainesville, Ga.; Russell White teacher of piano at Converse College, Spartanburg, S. C.; Stanley Saxton, teacher of piano and organ at Skidmore College, Saratoga Springs, N. Y., and Margaret Johnson, teacher of voice at the Drew Seminary, Carmel, N. Y.

A new practice pipe organ was installed in the College of Fine Arts building. There are now five pipe organs used for teaching and practice purposes.

Grace Weymer, pupil of Carlos Salzedo and instructor in harp in the college, has played in over forty concerts during the year. This new course, instituted last September, has already attracted a class of twenty students.

Dean Harold L. Butler and Dr. Jacob Kwalwasser, head of the public school music department, have been re-engaged for the summer session at Columbia University.

Colorful music
Picturesque costumes



PATRICIA

Hours pass magically when one turns the pages of a beautiful picture-book. Patricia MacDonald's program of songs gathered throughout Central Europe, Bulgaria, Hungary, Jugo-Slavia, Macedonia, Roumania, Czecho-Slovakia and Poland is such an enchanted hour. But her pictures are alive, and they tell quaint and amusing stories and they sing, of the loves and lives of a people steeped in romance and heroic traditions.

Exclusive Direction of
Catharine A. Bamman, Fifty West Forty-Sixth Street, New York City



MacDONALD

NEW YORK TIMES

Patricia MacDonald gave a most interesting and amusing recital of Songs of the Danube and the Vistula last evening. The English singing versions of all of her songs had been made by Miss MacDonald and she gave an amazingly clever performance, interspersing the numbers with the most amusing explanatory remarks. She has real vocal and histrionic talents, and created a distinct atmosphere for each recital group.

NEW YORK SUN

A Polish lullaby stamped her with the air of a peasant madonna. It seemed to epitomize the evening. Those who have heard her sing it will remember that she, dressed as a Polish peasant mother, croons a bed-time story to her baby. Its melody is so cooing with beauty that anyone can perceive the effect of sleep produced, even though the language is a strange one.

NEW YORK HERALD TRIBUNE

The program given last night to a pleased audience by Patricia MacDonald was a treasurable collection of beautiful and unusual songs.

Songs of the Danube and
the Vistula



SUNDAY, APRIL 15

- 8:00—Registration all day at Conference Headquarters, fifth floor, Stevens Hotel.
- 4:00—Concert, Chicago Bach Chorus, Wm. Roeppler, conductor; Alvena Reese-guie, contralto; Theodore Lams and Marshall Summer, accompanists.
- 7:45—Special musical programs in Chicago churches. Fourth Presbyterian Church—Rev. John Timothy Stone, pastor; Eric DeLamarter, organist, St. James Episcopal Church—Rev. Duncan H. Browne, rector. St. Marys-Paulist Choristers—Leroy Wetzel, choir-master. Chicago Sunday Evening Club, Orchestra Hall—Clifford Barnes; Stanley Martin, organist; Edgar Nelson, director of chorus.
- 10:00—Hymn singing service in lobby, Stevens Hotel. Leaders: R. Lee Osburn, Maywood, Ill.; Grace V. Wilson, Topeka, Kan.; Harper C. Maybee, Kalamazoo, Mich.; Noble Cain, Chicago accompanist.

MONDAY, APRIL 16

- 8:00—Registration at Conference Head-

The Conference Programs

- quarters, fifth floor, Stevens Hotel. Visiting schools in Chicago and suburban cities (see special bulletin). Visiting exhibits on fifth floor, Stevens Hotel (see directory).
- 10:00—Formal Opening of Conference, Grand Ballroom, Stevens Hotel. Paul J. Weaver, second vice-president, presiding. Musical program (to be announced). Address of Welcome, William J. Bogan, acting superintendent of Schools, Chicago. Response for the Conference, George H. Gartlan, director of music, New York City. President's address. Address: Dr. P. P. Claxton, superintendent of schools, Tulsa, Oklahoma, and former United States Commissioner of Education.
- 12:30—Luncheon meeting of executive board.
- 2:00—First Educational Symposium, Ballroom. General Subject: The School Administrator and the Music Program. Will Earhart, director of music, Pittsburgh, Pa., chairman. Musical program (to be announced). I. Administrative direction as seen by the music instruction staff. Speakers: Oscar W. Demmler teacher of music, Fifth Avenue High School, Pittsburgh, Pa.; Mabelle Glenn, director of music, Public Schools Kansas City, Mo. II. Results expected from the music department and typical problems connected with it as viewed by the school administrator. Speakers: Dr. L. W. Smith, superintendent, Joliet Township High School and Junior College, Joliet, Ill.; Dr. William M. Davidson, superintendent of schools, Pittsburgh, Pa.

- 4:00—Rehearsals. National High School Orchestra, exhibition hall, Stevens Hotel; J. E. Maddy, University School of Music, Ann Arbor, Mich., chairman. National High School Chorus, north ballroom, Stevens Hotel; R. Lee Osburn, supervisor of music, Maywood, Ill., chairman. (These rehearsals are open to members of the conference.) Visiting exhibits on fifth floor Stevens Hotel.
- 6:30—Chicago night, informal banquet and reception, ballroom. Alice L. Garther, chairman; Louise Gildemeister, Frances Peickert, Helen Howe, Josephine Van Tool.
- 10:30—Singing in the lobby Stevens Hotel. Leaders: Albert Edmund Brown, Ithaca, N. Y.; Alice C. Inskip, Cedar Rapids, Iowa; G. E. Knapp, Laramie, Wyo.; Helen S. Leavitt Boston, Mass., accompanist.

TUESDAY, APRIL 17

- 8:00—Visiting schools in Chicago and Suburban cities (see special bulletin).
- 9:00—Sectional meetings, Stevens Hotel. I. Music appreciation, grand ballroom. Sadie Rafferty, Evanston, Ill., chairman.
- 10:30—Singing in lobby, Stevens Hotel. Leaders: Walter H. Butterfield, Providence, R. I.; Hannah M. Cundiff, Huntington, W. Va.; Arthur E. Ward, Montclair, N. J.; Virginia French, Kansas City, Mo., accompanist.

WEDNESDAY, APRIL 18

- 7:30—Complimentary breakfast by the conference to the founders, which all conference members are expected to attend. Grand ballroom, Paul J. Weaver, chairman. Music by a selected chorus from the conference; Will Earhart, Pittsburgh, Pa., director. *The Founders' Grace*, William Arms Fisher; *Seraphic Song*, Rubinstein-Gaines; *How Lovely Are the Messengers*, Mendelssohn; *Song of Man*, Koontz (written for this occasion, dedicated to the founders). Flashlight Reminiscences by conference founders. Address: Orpheus as Educationist; Percy Scholes, London, England. Address: Our Glorious Musical Future; James Francis Cooke, editor of *The Etude*, Philadelphia, Pa.
- 11:00—Rehearsals of National Chorus and Orchestra. Visiting exhibits on fifth floor, Stevens Hotel.
- 12:00—Luncheon meeting of executive board.
- 2:00—Chicago Symphony Orchestra Concert, Orchestra Hall. Frederick Stock, conductor; Eric DeLamarter, assistant conductor.
- 4:00—Rehearsals, National Chorus and Orchestra. Visiting exhibits on fifth floor, Stevens Hotel.
- 4:30—Initiation and formal banquet, Phi Mu Alpha, Sinfonia.
- 6:00—Sectional conference dinner groups. 1. Eastern conference, E. S. Pitcher, president. 2. North central conference, Ada Bicking, president. 3. Northwestern conference, Letha McClure, president. 4. Southern conference, William Breach, president. 5. Southwestern conference, John C. Kendel, president.
- 8:30—National High School Orchestra concert, grand ballroom. Frederick Stock, Howard Hanson, J. E. Maddy, conductors.
- 10:30—Singing in lobby, Stevens Hotel. Leaders: George L. Lindsay, Philadelphia, Pa.; Teresa Armitage, New York City; G. E. Knapp, Laramie, Wyo.; Marlow G. Smith, Rochester, N. Y., accompanist.

THURSDAY, APRIL 19

- 9:00—Sectional meetings, Stevens Hotel. I. Committee on Instrumental Affairs, exhibition hall, J. E. Maddy, University School of Music, Ann Arbor, Mich., chairman. Address, The Symphonic Band. Lee M. Lockhart, director instrumental music, Council Bluffs, Iowa. Program by Nicholas Senn High School Band, Chicago. Albert Gish, conductor. Demonstration of Advanced Band Instruction Based Upon Vocal Procedure. David E. Mattern, director of music, Grand Rapids, Michigan. II. Committee on Vocal Affairs, grand ballroom. Ernest Heiser, director of music, Indianapolis, Ind., chairman. Program by A Cappella Choir, Senior High School, Flint, Mich. Jacob A. Evanson, conductor. Address, Vocal Technique for the Conductor. John Finley Williamson, director, Dayton Westminster Choir, Dayton, Ohio. Demonstration of Voice Class Work in Senior High School. Harry W. Seitz, Detroit, Mich. Classification and Development of Boys' Voices in Junior High School (demonstration). T. P. Giddings, director of music, Minneapolis, Minn. Singing by the Prize Winning Mixed and Male Quartets from the National High School Chorus.
- 10:30—Annual business meeting, grand ballroom.
- 12:00—Luncheon by Chicago In and About Supervisors Club, to other In and About Clubs from various parts of the country. Sadie M. Rafferty, Evanston, Ill., chairman.
- 2:00—Third educational symposium, grand
- (Continued on page 25)



Photo by H. A. Atwell.

Chase Baromeo, young American basso, who achieved distinguished success in his first season with The Chicago Civic Opera Company, and has been re-engaged for next season. During the tour of the Civic Opera, Mr. Baromeo sang not only such roles as the King in "Aida," Alvis in "La Gioconda," Ferrando in "Il Trovatore," in which he had been heard in Chicago, but due to illness in the company was forced to prepare on short notice the parts of King Henry in "Lohengrin," which he sang in English without rehearsal, the Prior in "The Juggler of Notre Dame," Sparafucile in "Rigoletto" and the Landgraf in "Tannhauser." Mr. Baromeo's consistent success in all these roles is a tribute to the efficiency of an American artist, for the young singer is a thorough-going American, a graduate of the University of Michigan, and saw overseas service with the American army. After leaving college he studied in New York with Giuseppe Campanari, later going to Milan to work with Carlo Schneider. His debut was made in that city in "La Forza del Destino" at the Teatro Carcano, with such success that a month later he was engaged for La Scala on a three-year contract. He has also sung at the Teatro Colon in Buenos Aires.



R. LEE OSBORN, WHO IS IN CHARGE OF THE QUARTET COMPETITION.

(Continued from page 24)

ballroom. General topic: What Are the Objectives in School Music, and How Are They to Be Evaluated? Victor L. Rehmann, director of music, Yonkers, N. Y., chairman. The Viewpoint of the Supervisor; Karl Gehring, Oberlin, Ohio. The Viewpoint of the Musician; Dean Peter C. Lutkin, Northwestern University. The point of the Educator; (speaker to be announced).

4:00—Rehearsal, National High School Chorus. Visiting exhibits, fifth floor, Stevens Hotel.

7:00—Annual formal banquet, grand ballroom. Toastmaster, Dean Peter Christian Lutkin, School of Music, Northwestern University, Evanston, Ill. Chairman, Mrs. Homer C. Cotton, New Trier High School, Kenilworth, Ill.

10:30—Singing in lobby, Stevens Hotel. Leaders: Richard W. Grant, State College, Pa.; Mabel Spizzy, Tulsa, Okla.; E. W. Goethe Quantz, London, Ontario. 1. Music Appreciation Through Rhythmic Expression. 2. Methods of Presenting Music Appreciation in Junior High School. 3. Motivation of Music Appreciation. Children's concert program by the Chicago Little Symphony Orchestra, George Dasch, conductor. 4. Round-Table Discussion on Topics: a. Radio in the Teaching of Music Appreciation. b. Modern Music Memory Contests. II. Music in Rural Schools, north ballroom, third floor. Ada Bickling, Michigan state director of music education, chairman. 1. Program by the Lodi-Leroy (Medina County, Ohio) Little Symphony Orchestra, F. W. Rudolph Behrens, conductor. 2. Community Growth as Stimulated Through the Music of the Rural

THURSDAY, APRIL 19

Schools. Claude M. Rosenberry, state director of music education, Harrisburg, Pa. 3. What the Music Clubs Can Do to Assist in the Rural School Music Problem. Mrs. Elmer James Ottaway, second vice-president National Federation of Music Clubs, Port Huron, Mich. 4. A group of songs. Foster Krake, baritone, Chicago, Mrs. Helen Colley Krake, accompanist. 5. Growing Appreciation of Music as a Worthy Subject of the Curriculum. Florence Hale, state supervisor of rural education, Augusta, Maine. III. Needs in School Music Material and How to Supply Them. South ballroom, third floor. C. C. Birchard, Boston, Mass., chairman. Supervisors' group: 1. Needs in Instrumental Material. Victor L. F. Rehmann, Yonkers, N. Y. 2. Needs in Song Material. Louise Hannan, Chicago, Ill. 3. Needs in Materials for Music Appreciation. Claude M. Rosenberry, Harrisburg, Pa. 4. Essential Qualities for All School Music Materials, and Present Supplies. Will Earhart, Pittsburgh, Pa. Composers' group: 1. Writing Up to Children. Harvey B. Gaul, Pittsburgh, Pa. 2. Writing Down to Children. Edward Bailey Birge, Bloomington, Ind. 3. Essential Principles in Compositions for Children. Harvey Worthington Loomis, Boston, Mass. Publishers' group: 1. Music for Adults and Music for Children. Oscar G. Sonneck, (G. Schirmer, Inc.), New York City. 2. How the Conference Helps the Publisher. William Arms Fisher (Oliver Ditson Co.), Boston, Mass. 3. Machine Music in Education. Franklin Dunham (Aeolian Company), New York City. 4. The Publisher Contributes to School Music. E. W. Newton (Ginn & Company), Boston, Mass.

11:00—Rehearsals, National Chorus and Orchestra. Visiting exhibits on fifth floor, Stevens Hotel.

12:00—Luncheon meeting of executive board.

1:30—Program of unaccompanied choral music by the A Capella Choir of Northwestern University, Peter Christian Lutkin, musical director.

2:00—Second educational symposium, grand ballroom. General subject: Adequate Music Credits for College Entrance. Edgar B. Gordon, University of Wisconsin, chairman. I. "The Place of Music in the Curriculum of the Modern Secondary School." Merle C. runty, principal Central High School, Tulsa, Oklahoma. II. "Shifts in Emphasis Necessary for the Realization of an Adequate Program for Secondary School Music." Thomas Lloyd-Jones, chairman of commission on secondary education, North Central Association. III. "Feasible Credit Courses in High School Music." Russell Morgan, director of music, Cleveland, Ohio. IV. "Types and Content of Music Courses in High Schools of Value to Students Expecting to Major in Music in College." John W. Beattie, director department of public school music, Northwestern University, Evanston, Ill. V. "The Acceptance of Music Credits for College Entrance." Frank Holt, registrar, University of Wisconsin.

4:00—Rehearsals of National Orchestra

and Chorus. Visiting exhibits on fifth floor, Stevens Hotel.

6:00—College reunion dinners. (To be arranged with management of Stevens Hotel by each group.)

8:00—Concert by Chicago High Schools, Orchestra Hall. Louise Hannan, O. E. Robinson, co-chairmen.

FRIDAY, APRIL 20

9:00—Sectional meetings, Stevens Hotel. I. Junior High School, grand ballroom. Russell V. Morgan, director of music, Cleveland, Ohio, chairman. 1. The Junior High School; Frank P. Whitney, principal, Collinwood High School, Cleveland, Ohio. 2. Music in the Junior High School. a. Curriculum. b. Material. c. Teaching. d. The Teacher, by the chairman. 3. Program by Boys' Glee Club, Haven Intermediate High School, Evanston, Ill. Mary Kiess, director. 4. Vocal Clinic and Discussion. John W. Beattie, Northwestern University, Evanston, Ill. II. Competition festivals, north ballroom. E. H. Wilcox, State University of Iowa, Iowa City, chairman. 1. The Spirit of a Competition Festival. The chairman. 2. Music Competitions at Home and Abroad. C. C. Birchard, Boston, Mass. 3. The New England Festival. Walter H. Butterfield, director of music, Providence, R. I. 4. Recent Tendencies in Competition Festivals. Anton H. Embs, Oak Park High School, Oak Park, Ill. 5. The Significance of Competition Test Pieces. Royal D. Hughes. 6. Musical Standards for Competition Festivals. Percy Scholes, London, England. 7. Report of Contest Committee of the M. S. N. C., Frank A. Beach, Kansas State Teachers College, Emporia, Kansas. III. Tests and measurements, south ballroom. Peter W. Dykeman, Teachers College, Columbia University, chairman. General topic: The Significance for Music Education of the Test and Measurement Movement. 1. A Review of Achievements and an Outline of Studies Still to Be Made; the chairman. 2. An Analysis of Eye Movements in Reading Music and the Bearing of That Study Upon Methods and Procedure in School Music Training. Dr. Ole Jacobsen, University of Chicago, Chicago, Ill. 3. The Desirability and Feasibility of Re-Classification for Music Instruction as Disclosed by Tests and Measurements. Dr. Jacob Kwalwasser, Syracuse University, Syracuse, N. Y.

11:00—Business meeting, grand ballroom.

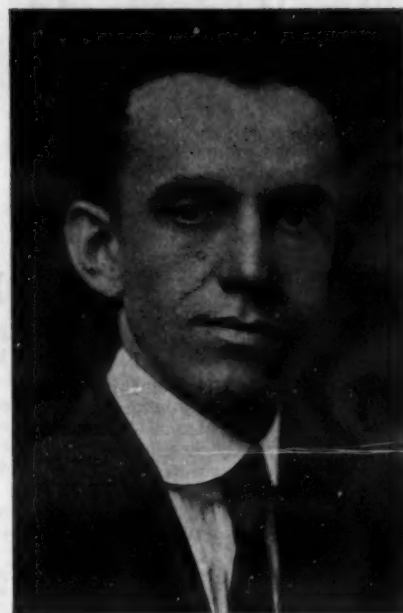
12:30—Luncheon meeting of present and newly elected officers and members of board of directors.

2:30—Concert by Chicago elementary schools groups.

4:00—Rehearsal, National High School Chorus. Visiting exhibits, fifth floor, Stevens Hotel.

8:00—National High School Chorus concert, Orchestra Hall. Assisted by 60 members of Chicago Symphony Orchestra, Hollis Dann, conductor.

10:30—Singing in lobby, Stevens Hotel. Leaders: John C. Kendel, Denver, Col.; Ada Bickling, Lansing, Mich.; Ray Gafney, Kansas City, Mo.



DR. ERNEST HESSER, DIRECTOR OF MUSIC IN THE INDIANAPOLIS SCHOOLS

PEDAGOGUES SING IN INDIANAPOLIS

INDIANAPOLIS, April 12.—The spring concert given by the Indianapolis Public School Teachers' Chorus, Ernest G. Hesser, director, on March 27, in the Caleb Mills Hall, featured Paul Althouse, tenor, as assistant.

The work of the chorus in the César Franck's setting of Psalm 150 and in songs by Rimsky-Korsakoff and Rachmininoff, as well as in the Dance Song from *William Tell*, with Mrs. Frank T. Edenharter and Geraldine Trotter as accompanists, showed splendid rehearsing.

Mr. Althouse was cordially received, singing *O Paradiso* from *L'Africaine* and songs by Reger, Massenet, Rogers, Kramer, Holmes and Leoni.

These concerts are sponsored by the Federation of Indianapolis Public School Teachers, Emily McAdams, president.

The organ program, which is a feature of the Lenten season of the Matinee Musicale, was given in the Roberts Park Church on March 23. Besides the guest artist, Cheston L. Heath, who played Bach's Toccata and Fugue in D minor and numbers by Elgar and John Gordon Seely, the active members participating were Meses. Roy L. Burtch, Roy N. Downs, Robert Blake, Frank T. Edenharter, Alma Lentz, Maude Custer, Ruth Devin, Mary Traub Busch and Norma P. S.



DEAN PETER C. LUTKIN, CONDUCTOR OF A CAPPELLA CHOIR OF NORTHWESTERN UNIVERSITY, WHICH SINGS AT THE CONFERENCE.

OPERA INTIME FOR NEW YORK

Anthony Bagarozzy, heading a new organization which is designed to correspond in its aims with the Paris Opéra-Comique, will reproduce opera intime in Eva Le Gallienne's Repertory Theatre on Fourteenth Street in New York next season, it is announced. Among other productions will be *Le Donne Curiose* and *Le Matrimonio Segreto* of Cimarosa; *Chopin* by Orfice; *Don Pasquale* by Donizetti and works of the French school, such as Gounod's *Philemon et Baucis*.

Aldo Frachetti, conductor and composer, will be in charge of the musical direction for this project, which is intended to bridge the gap between operetta and grand opera on a large scale, and which will utilize many masterpieces in a field which has hitherto been little explored. The atmosphere of the theatre chosen is well suited to such a type of production. The headquarters of the organization are with S. L. Debalta at 33 West Forty-Second Street. A subscription series will be inaugurated, it is expected.

FRANKFURT, March 28.—Hindemith's new organ concerto is to be presented in this city.

OPERA STARS IN FESTIVAL

A group of artists from the Metropolitan Opera House has been engaged for the Canadian-Folksong and Handicraft Festival in Quebec, May 24-28. They are to take part in *Le Jeu de Robin et Marion*, composed in the thirteenth century by the famous troubadour Adam de la Halle and said to be the earliest comic opera in musical history.

Léon Rothier, basso, and Armand Tokatyan, tenor, will have leading rôles in the opera; Wilfred Pelletier who is assistant conductor at the Metropolitan, will conduct, and Armando Agnini, Metropolitan stage manager, is designing the scenery and costumes from mediaeval documents. De la Halle's opera will have its first accurate production at Quebec, with original harmonies reconstructed by Jean Beck, of the University of Pennsylvania, an authority on troubadour music.

Others in the cast include Rodolphe Plamondon, formerly of the Paris Opéra, Camille Bernard, Cedia Brault, Pierre Pelletier and Ulysse Paquin. William J. Guard, press representative of the Metropolitan, is planning to accompany the group to Quebec.



JOHN FINLEY WILLIAMSON, DIRECTOR, WESTMINSTER CHOIR OF DAYTON, OHIO

D'Indy Defended

(Continued from page 11)

Brahms of Germany. When he was younger, d'Indy looked with less disfavor on the great protestant civilization beyond the Rhine. He received his first encouragements from Liszt, by whom he was welcomed into the elected company of Weimar. Then he capitulated to the influence of Bayreuth. At a certain period, no doubt, the young d'Indy was well on his way to becoming a translated Teuton—a Paris echo of Wagner.

Then happened the Brahms incident. Beyond the Rhine, the young musician had preached Franck, his master. Liszt, with his large catholic ear, had listened with elation to the scores of the Franco-Belgian mystic which d'Indy brought in manuscript to Weimar. Through d'Indy a cordial freindship between Liszt and Franck sprang up. Liszt recommended to Franck, by letter, a change in the scheme of the latter's F sharp minor quartet which Franck adopted.

"Brahms or Franck—Which?"

Meanwhile he introduced both Franck and d'Indy to the music of Brahms and awoke their enthusiasm for the sombre German classicist. In the first flush of his enthusiasm, young d'Indy resolved to make Brahms and Franck known to each other. With a copy of the latter's violin sonata under his arm, d'Indy undertook a pilgrimage to Brahms's lair.

"Brahms threw the Franck manuscript into a pigeon-hole of his desk indifferently, muttered something about French music the intonation of which was disparaging and coldly dismissed me," reports d'Indy, who came away from the interview in a quandary. The quandary involved one of his loyalties. It might be stated: can a Frenchman, pupil of Franck, like the music of a musician who does not like the music of Franck?

To this day, when coming to that point in his analysis of the major forms of the post-Beethoven period which necessarily traverses the output of Brahms, d'Indy is dominated by memory of that rebuff. He grumbles through the F minor piano sonata with painful fairness, and lets the subject go at that.

D'Indy's musical dogmas are not often molded to fit his human prejudices, but, when they are, the effect is sometimes startling, as when, for instance, he has to reconcile a few latter day musical facts with his private dogma that all that is good has had its source in the church. The church, in this case, is the Church of Rome.

The listener is willing to give some attention to d'Indy's thesis that, gregorian of origin and flowering finally into the very ritualistic Great Mass, the music of Bach is, like the Gothic spire on the cathedral of Cologne, a flower of Catholic civilization.

But when d'Indy takes up the score

How Music Improves Prisoners' Morale

LANSING, KAN., April 11.—The Kansas State Prison Orchestra, organized about two years ago by W. H. Mackey, warden, under the supervision of E. H. Van Osdel, has not only proved a source of entertainment and enjoyment for the inmates, but also has been a large factor in improving the deportment and morale of the prison.

The orchestra was built up from the men in the band. It plays twice a day in the dining hall to the 1,800 men who

comprise the population of the institution. The orchestra also appears in chapel service and picture shows. It numbers fourteen men, and while popular music is used to some extent, the better grades of composition prevail, and the inmates seem to appreciate standard works.

In addition to the orchestra a brass band numbering fifty-eight men plays three concerts a week, and in the summer season gives concerts outside of the walls for the public.



KANSAS STATE PRISON ORCHESTRA, AT LANSING, KANSAS.

of Beethoven's Mass and seeks to discover therein that the composer, who was not even a good Lutheran, was at heart a Franciscan, one must smile at the benign sophism.

But these are the idiosyncrasies of an intelligence which, like all dynamic ones, will try against all odds to shape the world to the mind's desire. D'Indy wants a Franco-Catholic world and, whatever the cost, he will have it.

Before a class which, international, numbers a good third which must racially protest, he never neglects somewhat pigheadedly to drag in the name of Alberic Magnard, the young French composer who was killed during the war and to whose name he always adds the comment:

"Foully assassinated by the Huns in 1914."

I should hate to have the duty of explaining to d'Indy the more liberal concept that a soldier, not a Frenchman, who fires his rifle in battle, is not a "foul assassin."

But the occasions on which d'Indy's prejudices are athwart his judgment are rare. And never have the prejudices an origin within his art.

His Treatment of Franck

I think this is most excellently demonstrated by his treatment of the

two subjects which lie closest to his musical heart—Franck and himself. By inclination he venerates his beloved master and by human instinct he would be tender with himself. But, on principle, he is sternly critical of both.

Before Franck's enemies had dared, he put his finger on the disastrous defect in the D major symphony—its too facile solution of the tonal problem of the first movement—which damns it. And out of his own work he calmly banishes two important items, the blemish in each of which he shows up with the heroic detachment of a radiologist lecturing on the subject of his own withered flesh.

I do not know him well enough to know what his regrets and sorrows may be; I only know for certain that the active discouragement against which he has always had to contend are not the cause of any of them. For applause, he seems quite serenely content with the rather pathetic little private parties that are gotten up from time to time by his admirers, more to deceive themselves than him, I think, with a show of public interest. I do not think that he is ignorant of the fact that his name is widely ignored or mispronounced in those far and foreign places where even Milhaud's is a headline. And I don't think he cares, having, instead of fame, achieved once or twice that almost unattainable goal of the artist—a work which has pleased himself.

The Concerto Itself

As for the Concerto, for trio and strings, which served above as a peg on which to hang this column of biography, it pleased me. It is written for the archaic combination of solo piano, flute and 'cello, accompanied by a string orchestra reduced to classic numbers.

Archaic, too, in pattern, it consists of a sturdy Allegro of the Allemand type, an inner movement unrolling twice the scroll of a longly contemplative melody and a French Rondo on a gay five-count rhythm to end. It should not be played in so large a hall as the Chatelet, for it harks back to the period when orchestras, as well as soloists, made chamber music.

On a later program Conductor Pierné had two novelties—a suite named "The Five Images of my Lacquer Screen" by Georges Migot and some songs by a lady composer who hid her skirts behind

the nom de plume, Georges Vitas. Migot came, preceded by a reputation which his harmless little suite hardly maintains. It is a collection of five breathlessly short musical moments of the genus, salon music, held together by a design which plays coda to each section of the work.

In explanatory program notes, dealing with the orchestration of the work for the usual units, plus a piano, it is stated that Migot's "dual orchestra seeks rather to superpose 'sound-intensities' than 'sound-densities.'"

Which phrase meant no more to this listener after hearing than before—unless it may be unravelled to mean that Migot likes to contrast his instrumental families. Who doesn't?

Mme.—or Mlle?—Ritas writes to her own lyrics, one of which, in lieu of other comment, I translate:

"She passed with eyes averted. I leapt after her and pinioned her arms. Trembling, she implored my mercy. But, against imperious desire, of what avail are vain words of reproach? We knew a common delirium. And our impatient hands precipitated our embrace."

The two songs are taken from a cycle named "Arabie" and Amy Woodford Finden ought to sue.

Other Paris News

Charley Baker is dead in the American Hospital at Neuilly. Charley was grand-daddy of the emigrating jazzers. Twenty-five years ago he taught Paris how to cake-walk. After a dizzy decade in Montmartre, Charley subsided into a job as doorman of a boulevard hotel, his complexion, of purest Harlem ebony, being much admired.

Sir Thomas Beecham is to conduct a festival performance on the stage of the Grand Opera next week and will introduce works by Elgar and Delius not known to the Paris public.

Diplomacy and Swans

The American Conservatory at Fontainebleau and the French conservators of the historic chateau nearby have just solved a weighty diplomatic problem. The American student body subscribed last year to the purchase of two gift swans, Francois and Diane, for the famous carp pond of Fontainebleau. It seems that Francois and Diane took to terrorizing the historic carp, which, in deadly fear of their surface foes's sharp beaks, have been starving in the depths while the two American swans gobbled up all the government rations strewn on the waters. In the courteous language of diplomacy, the Minister of Fine Arts notified the American students that their swans would have to go. The students protested. There was a cloud on the international sky for a few days, when suddenly, Diane paddled out into the middle of the lake with five brand-new baby swans in her wake.

The diplomatic compromise was promptly discovered. Francois and Diane will be transferred to the Bois de Boulogne. The five young swans, who have not yet learned how to bite carp, will remain. Everybody is satisfied, including the carp.

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Winners Will Concertize

"Gold Medal" Children
Play April 18

The complete program for the gold medal winners concert to be given in Carnegie Hall on April 18, under the auspices of the New York Music Week Association is announced by Miss Isabel Lowden, director.

Paolo Gallico will conduct three piano ensembles. They will be accompanied by strings and, in the case of the Mozart Concerto for three pianos, oboes and French horns will be added. The personnel for the Vivaldi-Bach concerto in A minor includes the three boys, namely, Norman Plotkin, Emil Koehler and Sammy Selikowitz, who created a fine impression last year in the Bach D minor Concerto with Ernest Hutcheson as their conductor. The fourth boy added to the group this season is Moses Chusid, who will play the first piano part of the Vivaldi Bach Concerto. The Mozart Concerto for three pianos will be played by Sammy Selikowitz, Emil Koehler and Dorothy Gordon, the latter a girl of ten, who was the gold medal winner in the elementary piano class last season. The two movements of the C major Concerto for three pianos, by Bach, which will close the program, are being played by Dorothy Wagner, president of the Gold Medal Winners Club, Ruth Slavky and Frieda Pollack, who was the gold medal winner in the junior pianoforte class last season.

Anna Storch, a gold medal winner of 1925, will occupy the first chair in the Senior String Ensemble and will play the solo in the Concerto Grosso in D major by Handel. Max Bendix will conduct this number. Particularly interesting will be the double quartet



NEW YORK MADRIGAL CLUB, MARGUERITE POTTER, FOUNDER, IN A COSTUME RECITAL GIVEN MARCH 28.

of violins, composed of children under ten years of age, who will play the theme from the D minor quartet by Schubert and the March from Jephtha by Handel, under the direction of Henry Burck, who will also conduct the junior string ensemble of older children in selections by Grétry, Bizet and Monisigry, with twelve-year-old Andrew Brummer as concert master.

The trio for flute, clarinet and piano will be presented by Otto Slavsky, clarinet, Walter Rubsamen, flutist, and Ruth Slavsky, pianist. Loellet's Sonata in G major will be the offering of this

group. A feature of the program will be Valentine Righthand's gold medal winning composition—Partita in B flat minor for piano and clarinet. The piano part will be played by the composer.

The one vocal ensemble will be presented by the choristers of St. Thomas Choir School under the direction of T. Tertius Noble. The one remaining number of the program, Theme and Variations from the C major Quartet by Haydn, will be presented by the combined junior and senior ensemble groups conducted by Max Bendix.

Shavitch Leads Detroit Men

Converse Flivver Given
As Symphonic Novelty

DETROIT, April 11.—Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, was the second guest conductor to appear with the Detroit Symphony Orchestra this season. He conducted an interesting and unusual program on Thursday and Friday evenings, March 29 and 31. The novelty was Flivver Ten Million by Converse.

The Detroit Symphony Woodwind Ensemble took part in the Sunday afternoon concert of April 1. The personnel is made up of John Wummer, flute; Dirk Van Emmerik, oboe; Albert Stagliano, French horn; Joseph Mosbach, first bassoon; Vincent Pezzi, second bassoon; Richard Guilhot, English horn, and Albert Sand, clarinet. The program included ballet music from Delibes' Sylvia, two movements from Beethoven's D major serenade, Wine, Woman and Song by Strauss, Fantasia con Fuga by Flament and Massenet's Scenes Napolitaines.

Tina Lerner, pianist, was the soloist for the two evenings. She chose the Grieg Concerto for piano and orchestra. Her interpretation proved interesting. There is a singing quality in Mme. Lerner's tone which everyone liked. The program also contained Vivaldi's Concerto Grosso, Strauss' Till, and the Tannhauser overture.

HELEN A. G. STEPHENSON.

BARCELONA, March 28.—Jaime Pahissa, conducted the premiere of his opera, La Princesa Margarida, here recently. The libretto was written by Adrien Gual.

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Philadelphia Conservatory of Music, Philadelphia, Pa.
—June 25 to August 3

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SAN FRANCISCO SYMPHONY CLOSES SEASON

By MARJORY M. FISHER

SAN FRANCISCO, April 11.—The seventeenth season of the San Francisco Symphony Orchestra came to an end with the twelfth pair of concerts in the Curran Theatre on March 30 and April 1. Alfred Hertz selected a program that was close to his heart—the Dance of the Seven Veils from Strauss Salome, and Ein Heldenleben, and Mozart's Symphony in G minor.

It was the first time the Salome music had been played here, and it offered a foretaste of the opera season which will be held before the eighteenth orchestral season officially begins. Stimulating anticipation of the opera presentation, Salome's dance music proved a veritable delight and was heartily acclaimed.

The Ein Heldenleben tone poem again disclosed what a long and eventful life Strauss' hero possessed, and when his final passing was tonally accomplished, ushers carried a half dozen or more floral offerings and a huge evergreen wreath as a testimony of appreciation for the living art of Alfred Hertz and his splendidly trained instrumental cohorts.

The Mozart Symphony brought the season to a charming and memorable conclusion, and in it the orchestra fully maintained the high level of artistry which it had manifested all afternoon. In short, the orchestra was at its best: the conductor, at his happiest.

The last of the San Francisco Symphony Orchestra concerts, popular series, was given Sunday afternoon, March 24, in the Curran Theater. The offerings were of wide appeal: Finlandia, Sibelius; Largo from the New World Symphony, Dvorak; Albumleaf, Wagner; and Carmen Suite, No. 1, Bizet. The Tchaikovsky concerto in D

for violin was played after the intermission by Josef Borissoff, brother of the concertmaster, Mishel Piastro. Mr. Borissoff gave a clean-cut and spirited rendition of the brilliant work. Alfred Hertz conducted in his usual fine musicianly manner and won an applause farewell from his Sunday "pop" subscription auditors.

During the season just closed, Alfred Hertz has introduced a goodly number of new works, and an unusually large number of guest soloists. The works presented for the first time included Handel's Royal Fireworks Suite, Hadley's The Ocean, Sibelius' From the North, Warneke's New Symphony in an Older Style, de Falla's El Amor Brujo, Korngold's Much Ado About Nothing, Haydn's Symphonie Concertante for violin, oboe, cello, and bassoon, Gade's Overture Nachklang von Ossian, Strauss' Don Quixote, Dohnanyi's Rurallia Hungarica, Anroy's Dutch Rhapsody, Piet Hein, and Ravel's Le Tombeau de Couperin, Schéhérazade, and his arrangement of Debussy's Sarabande and Dance—with Ravel conducting his own "first times".

Not all of the novelties were of conspicuous or memorable merit, but they were at least of momentary interest and it was pleasant to hear them. Some will be welcome on many future occasions; of others, we are less certain!

Notable Soloists

Soloists of the season have included Lisa Roma, soprano (with Ravel); Edward Johnson; Benno Moiseiwitsch, Nikolai Orloff, Ignaz Friedman, Leone Nesbit, pianists; Horace Britt, cellist; Frances Berkova and Albert Spalding, violinists; and Mishel Piastro, concertmaster; Michel Penha, first cellist;

William Wolski and Leonid Bolotine from the violin section of the orchestra itself. This list does not include the five appearing at the municipal concerts—Gigli, Bauer, Yehudi, Menuhin, Enesco, and Brailowsky.

Perhaps the event of greatest outstanding import was the exchange of programs between the San Francisco and Los Angeles orchestras. The result of that experiment has proved stimulating, provocative, and far-reaching. It will probably become an annual custom.

Young People's Concerts

The concluding concert in the young people's symphony series, Wheeler Beckett conducting, was devoted to a demonstration of the tympani and clarinet, the last movement of Beethoven's first symphony, Rimsky-Korsakoff's The Young Prince and the Young Princess from Schéhérazade, Wagner's Fire music and the Ride of the Valkyries.

Prizes were awarded for the best answers to the questionnaire printed in the programs for the earlier concerts. The medal winners were Virginia Miller, Dixie Blackstone, and Charles Hurtgen. The gold and silver medals awarded them were those given in honor of the memory of Julius Rehn Waybur. Ribbons of honor and phonograph records of the symphony's playing were given to those who submitted the next best answers. Mrs. Leon Guggenheim awarded the prizes. The series has been managed by Alice Metcalf and sponsored by an executive committee consisting of Mrs. George Gunn, chairman, Gerda Wismer Haywood, Mrs. William Babcock, Alice Metcalf, Mrs.

Wheeler Beckett, Olga Meyer, Mrs. Leon Guggenheim, and Mrs. Albert Schwabacher.

The Summer Season

In June the orchestra will begin its summer activities under guest conductors. Then the San Francisco Opera Company's season will round out the all-year-round activity of the symphony players.

Horace Britt was enthusiastically welcomed back to our concert platform on March 28, giving a cello recital in Scottish Rite Hall that was an outstanding event of the week. Mr. Britt, looking ten years younger than he did ten years ago, played with consummate artistry and made us realize even more fully what a loss it was to San Francisco when New York called him.

Mr. Britt's program ranged from the Handel G minor Sonata, Schumann's Phantasiestuck and Stuecke im Volklied, and two movements of the Lalo Concerto to smaller works by Glazounoff, Granados, Saint-Saëns, Fauré, Ravel, and Debussy. He had the assistance of Gyula Ormay, an associate in the days of his membership in the San Francisco Chamber Music Society.

"GONDOLIERS" IN TOLEDO

TOLEDO, April 11.—Under the direction of William A. Howell, the Scottish Rite Opera Company gave a fine presentation of the Gilbert and Sullivan opera *The Gondoliers* in the State Theatre. Those taking part were Nemeyer, Helen Morris, Julius J. Blair, Frederick Mills, Miles Shoup, Raymond Kocher and William Tucker.

H. M. M.

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Opera for Americans

ANOTHER step in the direction of affording operatic opportunity to competent American singers, conductors and artistic directors is announced by the All-American Grand Opera Com-



CLAIRE ALCEE WHO WILL MAKE HER DEBUT AS ELSA IN LOHENGRIN GIVEN BY THE ALL-AMERICAN GRAND OPERA COMPANY, APRIL 22.

pany, which is to present a performance of Lohengrin at the Century Theatre, April 22, with an all-American cast, chorus and conductor, and a performance of Carmen at the same theatre, on May 6. These operas are to be followed shortly thereafter by a series of other performances, according to the present

plans, and a permanent New York season is scheduled for next year. The sponsors and executives of the new organization have chosen to remain anonymous. The first two performances are to be for the benefit of the Intercollegiate Musical Council, which directs the activities of the various university glee clubs which engage in annual competition. A scale of popular prices has been announced, and the organization further states that it plans to branch out into other cities, to form units as the conditions and circumstances in those communities permit.

Lohengrin Cast

The cast of principals announced for the "Lohengrin" performance includes: Orville Harrold, Robert Ringling, Marta Wittkowska, Claire Alcee, Herbert Gould, and Carl Rollins. The performance will mark the New York operatic debut of all except Mr. Harrold, and will also serve to mark the debut here of Isaac Van Grove, former conductor of the Chicago Civic Opera Company, the Cincinnati Zoo Opera, and the composer of The Music Robber, a modern opera. The orchestra has been selected from the best musicians of the big organizations here, and the chorus will be a large one, a group from the various opera companies being augmented by groups from the several university glee clubs.

Program is Defined

The announcement issued by the new company states in part that:

"It is an extremely practical organization—conceived and organized by practical business men and women who have confidence in the belief that good artists, particularly native born men and women, will be welcomed.

"This organization is not planned as a temporary unit, but from its ranks will go artists and directors who will carry on similar ideals in other cities throughout the country, providing the local organizations with leading American artists and aiding in the development of competent local professionals, to the highest degree of artistic perfection.

"The All-American Grand Opera Company does not feel that it conflicts in any way with, nor relates to, any of the existing operatic organizations, nor does it intend to draw any comparisons between American and foreign artists, being content to present the former with the opportunity thus far denied. Free from the necessity of guaranteeing a large number of performances to foreign artists, this organization can more readily advance Americans to leading roles in all productions."

Straw-Vote

An interesting point in the announcement is the fact that while the company expresses an intention to sing the operas in the language in which they were written, a "straw vote" is called for from all interested, who are asked to select a repertoire from a long list of standard operas, and to indicate thereon their choice as to what language in which the opera should be sung.

CAROLINA TEACHERS MEET

RALEIGH, N. C., April 11.—The North Carolina State Music Teachers' Association met here on March 23. The program was arranged by C. James Velie, president. Dean Shirley gave a talk, and Mrs. W. A. Harper, state president of the Federation of Music Clubs, invited the teachers to the state convention this month. Appearing on the program were Mrs. Crosby Adams, Grace Van Dyke More, Grace Potter Carroll, Lillian Robeson, Lee C. McCauley, Edwin Steckel, Gilman Alexander.

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1828 - 1928

Katherine BACON



—Photo by Mishkin

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W. J. HENDERSON, SUN:

"In the Town Hall, yesterday, Katherine Bacon embarked on another of those large undertakings which apparently stir her spirit. Last year for observance of the Beethoven Centenary she performed all of his piano sonatas. Yesterday she began her celebration of the Schubert Centenary by giving the first of four recitals of his piano music, of which only a small portion is known to the music lovers of today. . . . She played her program extremely well. Technically her recital was distinguished by a beautiful piano tone and a delicate touch. The accents of the instrument were never forced, but there was abundance of singing legato and spirited bravura where it was required. Miss Bacon's combinations of touch and pedal were especially happy and evinced musicianly taste and knowledge. Her interpretations were entirely sympathetic and showed excellent understanding of the temper and the limits of Schubert's piano style."

EVENING POST:

"There was rare understanding of her interpretation of the program. Throughout there was beauty of tone and a clarity that was of crystalline purity."

PITTS SANBORN, TELEGRAM:

"Miss Bacon, in simple, unaffected fashion, quite without fuss and feathers, played solely for the glory of Schubert, a composer for whom she has beyond question an admirably sympathetic understanding. The audience, for Easter Sunday and deific weather, was surprisingly large."

TIMES:

"Miss Bacon played with a lightness of touch and unaffected sincerity that revealed the essential beauty of the composer's characteristic style. She avoided consistently the pitfalls of sentimentality to which some of Schubert's interpreters succumb and brought adequate vigor to the passages of larger significance."

EVENING WORLD:

"Miss Bacon at once disclosed decided gifts as a Schubert interpreter. Her playing was intelligent, free of exaggerations, happy in choice of tempos, and eminently successful in delineating the structural aspects involved."

WORLD:

"It was a competent, well balanced, and musicianly performance."

GRENA BENNETT, AMERICAN:

"Miss Bacon is a stylist and a scholar."

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BUSY DAYS IN BOSTON CONCERT HALLS

BOSTON, April 11.—Vladimir Horowitz, pianist, effected a Boston return on April 4, playing an unsupported program to his vast and expectant audience. A conventional list was assembled by Mr. Horowitz for this evening, consisting of numbers by Scarlatti, Mendelssohn, Chopin and Liszt. This was the pianist's first Boston appearance without the augmentation of an orchestral background.

The twenty-second concert of the Boston Symphony, under the direction of Serge Koussevitzky, was given

April 6 in Symphony Hall. Frederick S. Converse's tone poem, California, said to have been suggested by scenes at the Fiesta in Santa Barbara in 1927, was given a first hearing. The remainder of the program was made up of the Prelude to Parsifal, Rimsky-Korsakoff's Russian Easter overture and Beethoven's Fifth Symphony. The audience was cordial in its applause of Mr. Converse's new work.

Sergei Rachmaninoff gave his second piano recital in Symphony Hall, playing two Bach-Busoni transcriptions,

Prelude and Fugue by Taneieff, sonatas by Medtner and Scriabin, three Chopin numbers, three of his own Etudes Tableaux and Liszt's D flat Etude. The concert ended with the C sharp minor Prelude.

People's Symphony

The People's Symphony orchestra, conducted by William T. Hofmann, gave the eighteenth concert of the season in Jordan Hall, confining its activities almost entirely to works of Russian flavor. The program included Ipolotoff-Ivanoff's suite Caucasian Sketches, Borodin's At The Convent (a piano piece orchestrated by Joseph Marr), Chopin's F minor piano concerto No. 2, and Tchaikovsky's Fifth Symphony. Rata Present was the soloist.

Olga Avierino, Russian soprano, was heard in a recital in Jordan Hall March 27. Assisting were Leon Vartanian, pianist; George Laurent, flutist; Alfred Zighera, 'cellist and Albert Snow, organist. The program was an unusual one consisting of such numbers as Psalm No. 23 of Liszt, Wagner's Five Poems, Casella's Tre Canzoni Trecentesche and Ravel's Chanson Madenasses.

Sergei Radamsky, Russian tenor, gave a song recital at the Boston Art Museum March 28 for the benefit of the Museum School Alumni Association. With one exception, that of Mascagni's O Popolo di Vili from Isabeau, the program was Russian, beginning with an air from Zandonai's opera Cavalieri de Ekabu, proceeding



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to songs by Borodin, Ippolitoff-Ivanoff, Gnossin and Moussorgsky, to a concluding group of modern Russian songs by Basilieff-Buglai, Schechter and Kortchmarieff. Mr. Radamsky interspersed his recital with short talks on Soviet Russia.

Lucia Chagnon, soprano, accompanied by Walter Golde, was heard in recital in Jordan Hall on March 24. Such songs as Scarlatti's O Cessate, Pergolesi's Se tu m'ami and Gretchaninoff's Le Steppe were augmented by works of Faure, Rubinstein, Severac, Chopin-Viardot, Beethoven, Schumann and Walter Golde.

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POINTERS ON PIANO TEACHING

By I. PHILIPP

The perfect interpretation of a work is impossible for a pianist unless he is master of his fingers and has overcome all technical difficulties.

Technic can be acquired only by thoughtful effort. Under the heading of technique, must be included not only scales, octaves, double notes, arpeggios, shakes, etc., but also rhythm, sound, bar-time. All this calls for patient work

mer one day called to have a statuette of himself made. The caricaturist consented, with the result that each hand had only one finger!

Mental discipline, the independent development of each finger, suppleness of arms and wrists, the study of sound and nuances, and understanding of various styles . . . in a word, everything that ought to be studied . . . All this is

ing into the daily practice," or again "play as naturally as possible, avoid useless and frequently ridiculous movements, carefully follow and interpret the nuances and indications of the composer, and beware of all trace of affectation."

To repeat: there is too little discernment, and difficult works are attempted too soon. This always results in playing badly.

If such a state of things is to be avoided, that fingering must first be chosen which best suits the pupil's hand, for the latter must always remain supple and in a natural position on the keyboard. A technical problem, or any difficulty whatsoever is often pronounced insoluble, when a simple change of fingering, a lateral movement of arm or wrist, would make everything smooth and easy-going.

Nothing, however, is so important as the left hand, which is not sufficiently worked separately. It is the perfect execution of the left hand that gives one assurance. Its rôle is far more important than that of the right. With an assured bass, all sorts of awkward difficulties disappear of their own accord.

Sight-reading is far too much neglected. It is a matter of common knowledge that many excellent pianists read badly at sight, whilst others, only fair performers, can play a morceau admirably the first time they see it. The result is that certain teachers of the piano content themselves with advising against sight-reading, as they are afraid their pupils will accustom themselves to inaccurate and slipshod methods; others do not even mention this element of piano practice, though it is so useful. For a pianist it is nowadays an indispensable condition to be able to read at sight both well and rapidly.

We never remain at a stand-still; we are always either going forwards or backwards. Therefore, we should never stop working. Numbers of young artists are led astray by exaggerated flattery. They are convinced that their initial efforts are just as good as those of their elders—whom, moreover, they criticise quite passionately—and their desire for progress diminishes in direct proportion to the good opinion they have of themselves. Sensitivity, intelligence and instinct are not enough. Only by hard work can one become perfect. And so, whatever one may say or do, a pianist must learn his business.

We often wonder how the present-day art of piano playing differs from that of the master pianists of the end of the last century. Those who have had the joy of listening to these latter will be of my opinion: whereas these artists looked upon expression as their main object, most of the young virtuosi of the present day have acquired a regrettable tendency to play as loud and as rapidly as possible.

The new methods have brought us greater freedom, more suppleness in the movements both of body and of arms, a more active collaboration between brain and instrument, a more refined seeking after nuances of sound. If all this progress were utilized in the interests of the art of interpretation, there would be nothing further to say. Unfortunately this is not invariably the case. Where are the virtuosi today who would dare to enter on their programmes modern works that are fairly long . . . works that are never played, simply because their effect is not an immediate one?

Consequently I crave indulgence to call on our youthful performers for a little audacity when drawing out their programs, and I would ask them to be modest . . . just a little, even a great deal . . . nay, most passionately. . .

(Authorized Translation by
Fred Rothwell)



F. BUSONI WITH MM. WIDOR AND I. PHILIPP (PHOTOGRAPH TAKEN IN 1912) WITH THE SIGNATURES OF THE THREE ARTISTS.

along with the certainty that we have never reached the end, that it is always possible to improve. Unfortunately, the least gifted of our young "pianists" considers himself a master as soon as he leaves the Conservatoire (I). "I intend to begin all over again the study of the piano," Busoni wrote to me three months before he died. And what of all the other masters! A Godowsky does not allow a single day to pass without working, without improving his playing. Listen to such masters as Rosenthal, Cortot, Ganz, Harold Bauer. In spite of the successes they win every day, they do not stop practising; we are conscious of the progress they have made every time we hear them again.

Dantan junior characterised the virtuosi of the keyboard by endowing the two hands of Thalberg with twenty fingers in a statuette which may be seen at the Carnavalet museum. Alured by the caricature, a piano-strum-

frequently a dead letter in instruction. Too often does it happen that a pupil leaves his master after studying for a few years, utterly incapable of studying alone the simplest morceau. No attempt is made to interest the pupil and to graduate his work; instead, the teacher may just listen to the suggestions of parents, or of the pupil himself, recommending the study of morceau invariably too difficult and that corresponds neither to the pupil's natural endowment nor to what he has already acquired. The result is nil.

Instruction should be individual. Each pupil has his own peculiarities, and the same method cannot possibly be applied to all alike. There are certain principles, however, of universal application, the following, for instance: "Instead of accustoming oneself to play rapidly, one must practice going slowly, for that is the only way to make progress," or "introduce the effort of think-

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—By Noel Straus.

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—N. Y. Times.

Ever vital and skillful, this English pianist is most welcome in New York.

—N. Y. Evening Post.

Myra Hess gave unalloyed pleasure to the admirers of that deeply musical and technically-masterful English pianist.

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—N. Y. Evening Post.

Last night Miss Hess merited a rating among the leaders of the pianists, regardless of sex.

—Brooklyn Times.

Miss Hess raised the audience to at least the fifth heaven.

—Boston Transcript.

Miss Hess is certainly the finest of living women pianists. . . . For once the reviewer could sit back and enjoy himself without having to note faults.

—Boston Globe.

I can only repeat my favorite line about Miss Hess and call her an "aristocrat of the piano."

—Chicago Eve. American
—By Herman Devries.

It takes something besides mere technique to weave the spell in which Miss Hess bound her audience. . . . Here was musicianship, if you please!

—Detroit News—By W. L. Kelsey.

One of the greatest artists of the age is Myra Hess.

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RALPH FORTNER: Well-chosen program met with great applause . . . was a delight to the listeners.—*Reporter, White Plains, N. Y.*

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JOHN CHARLES THOMAS

John Charles Thomas, baritone, who has recently scored successes in *Rigoletto* and *Pagliacci* in Brussels, will spend the entire next season in America in concert and opera. Negotiations are under way for his debut in London this spring at Covent Garden.

PLAYS NEW COMPOSITION

WATERLOO, IOWA, April 11.—Edward Kurtz, recently played his new composition *From the West*. B. C.

OUTSTANDING LONDON PERSONALITIES

By LEIGH HENRY

(Continued from page 6)

recalled only the speech-mannerisms of the more spinsterly members of a Chelsea art-coterie in extreme esoteric discussion.

These rather antimacassar-age underlinings have already done our revived Tudor music much harm. They are still less excusable applied to the clean-cut form of Bach. What the change will bring remains a moot point. Whatever the merits of Holst as composer, it cannot be said that, excepting for a particular cult, his conducting is a thing to evoke enthusiasm.

IRISH IDIOM INVADES

An orchestral concert was directed for the British Broadcasting Corporation by Sir Hamilton Harty, with his famous Hallé Orchestra, in Queen's Hall. More and more Harty moves to the very forefront of our conductors. He has an innate Celtic temperamental musicality reinforcing a musicianship which alone is the quality of many other conductors. An ardent Celt and an authority on the music of Berlioz, whose own life was psychologically tempestuous to a positively Hibernian degree,—this program provided Harty with happy material.

Alongside a splendid rendition of the *Fantastic Symphony* of the French Romantic he presented the richly racy

Irish Rhapsody of Stanford and the younger rhapsody, *In the Mountain Country*, of E. J. Moeran, one of the representative figures of latter-day Irish idiomatic music, a work full of colorful imagination and subtle, yet strong scoring. It has been so much the fashion to guy Ireland into being dominated by a solely burlesque sense of humor, or, in quite contradictory fashion, to limit Irish feeling to a vague sentimentality into which English feeling could infuse a facile magazine-mysticism that Moeran's music, breathing of stark vistas and rare, lung-filling atmospheres, comes with a strong and full-blooded relief, while the Stanford work counteracts supposed Irish ultra-emotionalism with a keen, feelingful intellectuality.

More of Moeran's music was heard at the piano recital of William Busch at Grotrian Hall, when the program featured his strongly lyrical *Rune* and the poetic *Stalham River*, alongside the *Soho Forenoons*, *Soliloquy* and *Amberley Wild Brook*, the rather mannered compositions of his master, John Ireland, who, despite his name, has nothing in common with the Emerald Isle. Another novelty produced under Harty was *Snow Pictures*, by Braithwaite, a poetically conceived, but less distinctive work.

PARADISE GARDEN FOR PARIS

Beecham has programed some of his classic revivals for his Paris concert on April 3. There they should meet with the reception of a more widely informed public. Debussy, Ravel, Migot, Grovlez, Prunières and their like have done much to save music from the oblivion of museums and severally each has a following.

One composer of British birth, though foreign extraction, Delius, has made Paris the subject of his exquisitely poetic music and lives in close touch with the city. Beecham has been the most consistent and authoritatively subtle exponent of Delius. It is therefore doubly appropriate that Beecham should include in his Paris program a work by Delius and this inclusion, again with a point, in view of Beecham's Imperial League of Opera, is an extract from Delius' opera, *A Village Romeo and Juliet*,—the *Walk through the Paradise Garden*,—so lovely and intimate an interlude that one regrets its inappropriateness, from the viewpoint of action, in the opera.

One hopes that Beecham, on any further continental visit, will make his British items more comprehensive; but this is a good sally forth before the main march.

CELLOS IN CONSORT

Herbert Walenn, principal of the London School of Violoncello has accustomed us to novelties of 'cello ensemble at his concerts. This week with eighty instruments, he presented two specially written works, a *Sardana*,—Catalania dance-form,—by the celebrated performer-composer, Pablo Casals, and an *Andante espressivo*, by Sir A. C. Mackenzie. In the former an intimate virtuoso knowledge of the instrument is the means to a most exciting effect. The latter is effective in a more formal way; but one does not feel there the same inevitability of medium.

OTHER FEATURES

A warm welcome awaited Sir Landon Ronald at the People's Palace Concert under B. B. C. auspices, after his recent illness. In a program designedly popular,—comprising a Weber overture, Schubert's unfinished Symphony and *The Swan* (from *Carneval des Animaux*) and the second piano concerto of Saint-Saens, (soloist, Maurice Cole) he proved how little the familiar need

be the hackneyed, when imagination is brought to bear on interpretation.

At the R. A. M. Student Opera Theater three British operas have been staged,—*The Enchanted Garden*, a delicately fantastic and effective work by Thomas Dunhill; *Savitrî*, a somberly mystical essay in austere Orientalism by Holst; and Mozart's ever-green and youthful *Bastien et Bastienne*, all rendered with a fine finish.

In Albert Hall Dr. Eaglefield Hull has commenced a series of organ recitals on the instrument undergoing renovation. The first program gave us the Liszt *Fantasy and Fugue on a Theme of Meyerbeer*; the Bach *Tocatta in D*, the first movement of the Widor *G Minor* symphony; the first Mendelssohn sonata and a delightful *Pavan and Galliard* of the Tudor composer, William Byrd, together with two adaptations, transcriptions from *Tristan and Isolde* and of two preludes of Chopin. Here and there volumes contrasted too markedly and in the Byrd work one needed less stop-contrast. The Wagner extract was more appropriately adapted than the Chopin ones; but the Widor and Mendelssohn works left little to be desired.

Dresden composers figured on the program of Richard Zöllner in Grotrian Hall,—Rolf Schubert with a provocative and humorous *Plastic Dance* and my one-time war-internment associate in a German prison-camp, Roland Bocquet. Zöllner did not justify the quoted German eulogies; his Bocquet lacked balance and subtlety, the Rolf Schubert work suited him better.

The Civil Service Choir, which, under Stanford Robinson, has given a memorable performance of Honegger's *King David*, presented this week Bach in a genially and jocularly secular mood,—blessed relief after the drab sanctimoniousness of Bach cults. The work chosen was the *Peasant Cantata* and throughout it was rendered with insight into the human quality of its humor, excellent soloists being Arthur Cranmer and Mavis Bennett. Handel also figured in secular choral mood, together with the last scene of Purcell's *Dido and Aeneas*.

MIAMI CONCERTS

Volpe Conducts University Forces

MIAMI, FLA., April 11.—An interesting program presented by the University of Miami Symphony Orchestra under the direction of Arnolde Volpe, in the Coral Gables Theatre, Sunday afternoon, March 25, before a capacity audience.

The orchestra was assisted by the University Quartet, composed of Margaret McLanahan, soprano, Elinor Van Scoten, contralto, Frederick Hufsmith, tenor, and Thomas Dunham baritone; which was augmented by Earl P. Rhoades, tenor, and Percy Long, bass.

The program included Schubert's Unfinished Symphony, Bach's Choral and Fugue, Ippolitoff Ivanoff's Caucasian Sketches, Elgar's Pomp and Circumstance, Lacombe's Spanish Suite La Feria, the Rigoletto quartet and the Lucia Sextet.

The performance had remarkable smoothness and balance, and the authority and mastery of the conductor seemed to vitalize every number.

The Chamber Music Society of the University of Miami presented the University Artists' Trio, Arnold Volpe, violinist; Walter Grossman, cellist, and Hannah Spiro Asher, pianist, in the Hotel Roney Plaza in its fourth concert, March 22. The Trio was assisted by Thomas Dunham, baritone; Jane French, violinist, and Katherine Michelson, pianist, in a program by Mozart, C. P. E. Bach, Harris and Saint-Saens.

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Emporia Holds Spring Fete

Fourteenth Festival Given With Great Success

EMPORIA, KAN., April 11.—The fourteenth annual spring festival at the College of Emporia, featured concerts by Hulda Lashanska, soprano, and Percy Grainger, composer-pianist, in addition to presentations by the Vesper Chorus of Handel's Messiah and Parker's Hora Novissima.

Daniel A. Hirschler, dean of the School of Music, and the guiding genius of the spring fete, has been showered with congratulations upon the success of the venture.

Many Turned Away

Hundreds were turned away from the opening concert on Palm Sunday afternoon, when Messiah was sung under the direction of Dean Hirschler. Solo parts were sung with distinction by Helen Snow, Pearl Pickens, E. J. Lewis and Spencer Long. The accompaniments were played by Bernice Crawford, organist, and Helen Titus, pianist.

Mme. Lashanska's concert program ranged from Gluck music to Charpentier's *Deux Le Jour* to Wolf's *Fairy Tales* and *To a Messenger* by La Forge. Grace Marshall was at the piano.

Grainger Program

One of the most enthusiastic audiences of the festival faced Percy Grainger on April 3. He played Bach's *Toccata and Fugue in D minor*, Cyril Scott's *Garden of Soul*, *Sympathy*, two Greig compositions, Chopin's *Sonata in B flat minor* and a group of his own compositions.

The festival was brought to a conclusion with *Hora Novissima* under the direction of Dean Hirschler. Inclement weather failed to lessen the ardor of music lovers, who received the performance with enthusiasm. Miss Pickens, Miss Snow, David Grosch, bass and Theodore Owen, tenor, were the soloists.

KENNETH W. DAVIDSON.

AT FLORIDA COLLEGE

TALLAHASSEE, FLA., April 11.—The Florida State College Orchestra, a group of forty-five young women, gave the second orchestra concert on March 5. This organization has been under the direction of Ethel M. Tripp for three years. The director's sister, Vivian Tripp, was the guest soloist from Chicago. She sang Handel and Rossi arias with orchestral accompaniment, and the *Spross Arabian Song Cycle* with Gladys Storrs at the piano. The orchestra played the Tchaikovsky *Nutcracker Suite*, Schubert's unfinished *Symphony* and Wagner's *Ride of the Valkyries*. Ella Scoble Opperman, dean, presented two of her piano students in their graduation recitals last month. They were Jeanne Compton and Eunice Parker.

The Philharmonic was on a co-operative basis until 1909, when it was re-organized with an orchestra on regular salaries and contributing members.



DANIEL A. HIRSCHLER, DIRECTOR OF THE EMPORIA FESTIVAL

Brewer, Leader of Three Choirs, Is Dead

LONDON, April 2.—A shadow will fall across this year's Three Choirs' Festival at Gloucester. The leading figure for many years, and one whose big-hearted courtesy and geniality always added to Gloucesters' festive appeal, was Sir Herbert Brewer, whose death comes with a personal sense of bereavement to all who are familiar with the Three Choirs' event. Modest in correspondence to his kindness, Brewer was ever generous to other composers and the Gloucester triennial event has always afforded them a big showing, while the last to figure therein was Sir Herbert himself. Nevertheless, he had to his credit many important works, in which solid musicianship combined with genial lyricism, especially in several delightful song-cycles, which were among his most characteristic and appealing works. In every way British music feels his loss, even though the musical tradition continues in his family with his son, an active member of the radio station staff at Cardiff, the principal Welsh wireless station. Personally, I have lost a good friend whose kindly interest and support never failed me. For Brewer was not only an excellent musician; he was a fine man of staunch and sterling qualities. L. H.

St. Louis, April 11.—Alice Pettigill, president of the Piano Teachers' Round Table, was awarded a medal by the Polish Government in recognition of services rendered the Polish soldiers during the war. Miss Pettigill was inspired to this work through the accomplishments of Paderewski. S. L. C.

MIAMI, FLA., April 11.—George Rachmaninoff played to a capacity audience in the Fairfax Theatre on March 15. The house was literally packed. Two Bach-Busoni *Choral Preludes* seemed to lead all numbers on the program in popularity. Liszt's *Etude in D flat* came next in amount of applause. Heifetz drew the largest audience of the season to the Miami Beach Gardens on Sunday evening, when the series of concerts there came to an end. His accompanist was Isidor Achron. The series has been made possible this winter through the co-operation of the Garden Theatre and Carl Fisher, real estate promoter of Miami Beach.

Paganini Caprices

(Continued from page 6)

ticket to his concert was 5 Gulden, an amount unheard of for those days). Of course there was no lack of poets and musicians, who immortalized him. For instance, at the Theater an der Wien a play was produced, entitled "Der falsche Virtuoso oder das Konzert auf der G-Saite" (The false virtuoso, or the concerto on the G-string). One clause from this play ran in part as follows: "Cerebrini, this hero of music, this master of masters, will arrive in our city one of these days. He was in the capital and pleased exceedingly. 300 persons are in the hospital from sheer delight; 400, and these all musicians—have opened their mouths and ears too wide from sheer astonishment and can't close them anymore—they have to be operated on. More than 400 critics are ill with brain-fever. . . ." In fact, the adoration of the artist in Vienna bordered on madness. The Emperor appointed him Virtuoso of the Court; the City Council issued from all circles and classes of society were being sent to him.

His Career Collapses

In this bedlam he had given no less than 20 successive concerts. Everybody had already heard him play and wanted to hear him again. But now

came his quarrel with Bianchi, which had been held within bounds only through the intervention of some of his friends, and that finished his career quickly, as far as the Viennese public was concerned. After the happenings with Bianchi, he became more and more indebted to Artaria, who sponsored his first eight concerts, and who always helped and advised him in every conceivable way; to his physician, Dr. Vergnani, and to many more of his friends. Consequently, Artaria refused to manage his next concert, everybody turned from him and his enemies soon had free reign. And Paganini himself grew more and more reserved and wicked, despised people more and more. When at the end of July he finally left Vienna, there remained but few friends to him.

Dies in Loneliness

He only lived for a few years afterwards, constantly lonely, constantly pursued by his illness. In all the big cities of Europe he continued to score big triumphs as a violinist, and everywhere he became impossible as a human being. When he died, in 1840, he left no one to mourn him but his son Achille. During all his life Paganini was attached to his son by the greatest love and sacrifice, and this love was returned with equal strength.

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MARGUERITA SYLVA

Marguerita Sylva, a well-known Carmen, has opened a studio in New York where she will teach singing and coach singers for both concert and opera.

An ambitious program is being prepared for this season and next by Maurice De Packh, founder of the De Packh Ensemble, which appeared for its first program in Chalif Hall, New York, March 27. A second recital will be given about April 15, it is expected, with a third to follow, and a summer series in prospect in Chicago. Beginning early in August, a concert will be given every other Sunday throughout the season. Mr. De Packh arranges and conducts all music played, which will include special arrangements of classical works and new compositions. Assisting artists at the first concert were Muriel Pollock, pianist and a mixed quartet composed of Elsie Wieber, Nyra Dorrance, Henry Clancy and Herbert Wellington-Smith. The members of the ensemble include Leon Trebacz, Machael Zaidman, Boris Elchaninoff, Joseph

Benavente, Frank Kopitz, Aaron Gershunoff, Arnold A. Kraushaar, Sebastian Cognata, Harry Baskind, G. Jerry De Simone, and Leone Petigrue.

Willem Durieux, 'cellist, has been booked by his manager, Annie Friedberg, to give a recital at Hackettstown, N. J., on April 20.

Maud Von Steuben, soprano, postponed her New York recital, which was scheduled for April 4, until April 25, when she will sing at Town Hall.

The Washington Heights Musical Club, Inc., announces an intimate recital by Ione Schier, pianist, in Guild Hall of Steinway Hall, New York, Thursday evening, April 19. The program will include works by Beethoven, Niemann, Debussy, Scott, Chopin and Liszt. The club sponsored an organists' open meeting at the Wanamaker Auditorium April 7, when the program was presented by Helen C. Ballard, Anna Carbone, Lilian Carpenter and Ernest White, organists, assisted by Regina Kahl, soprano.

Hans Hagen, 'cellist, will make his New York debut at Chalif's Salon, March 18, with Eleonor Schieb as accompanist. Mr. Hagen is the son of Adolph Hagen, former conductor of the Konigsliche Opera House in Dresden, and has appeared in recital several times with European orchestras. His program will include two "first performances," an adagio of his own, and a composition by Joseph Haas.

The third concert of the Adesdi Chorus, an organization of sixty women voices, Margerete Dessoiff, conductor, will be given in Town Hall, New York, Wednesday evening, April 18. The program will include works by Palestrina, Scarlatti, Schubert, Vaughan Williams and a work by Petyrek which will be given for the first time in America, and in which Flora Collins, mezzo-soprano, will be soloist.

Myra Hess, English pianist, will return to America for the concert season next year. Before she sailed for home this season, she made her first two American phonograph records with the Columbia, consisting of two Bach works.

Louise Stallings, soprano, will feature Virginia composers in a recital before the state convention of the Virginia Music Clubs at Danville, Va., May 2. Included on her program will be songs by John Powell, George Harris, Jr., Leslie Loth, Flaxington Harker and Annabel M. Buchanan. Two songs of the last composer have been dedicated to Miss Stallings. Preceding her recital, T. Tertius Noble, New York organist, will give a twilight concert.

Princess Jacques de Broglie, pianist, will give a New York recital in the Anderson Galleries Sunday afternoon, April 15.

Beryl Rubinstein, pianist, will play in Warren, Ohio, April 25, and at the Singers Club in Cleveland, April 20.

Vladimir Horowitz, Russian pianist who has completed his first season in this country, returned to Europe on the Ile de France April 7. His spring concerts in The Hague, Utrecht and Rotterdam, will take place April 22-24. He will return to this country for a second tour from Oct. 15, 1928 to Jan. 1, 1929. Before sailing, he was presented with a silver loving cup by the Bohemians of New York.

Tudor Davies, Welsh tenor, is scheduled for the following engagements in the immediate future: April 14, Toronto, in joint recital with Margaret Matzenauer; April 19, Milwaukee, with the Arion Club; April 26 and 27, Philadelphia, with the Philadelphia Orchestra in Le Roi David, April 28, Philadelphia, with the Philadelphia Orchestra in a Wagner program; and May 16 and 17, Ann Arbor, Mich., at the May Festival. He sang in Cincinnati March 15 with the Cincinnati Orchestra and the Mendelssohn Choir, and in London, Ontario, March 26, according to Richard Copley, his manager.

Poul Bai, Danish baritone, made his Toronto debut on Feb. 22, receiving much favorable comment. Mr. Bai's engagements include another concert in Toronto on April 2, a recital in Owen Sound on April 18, subsequent appearances in Toronto on May 3 and 4, leaving June 4 for concerts in Regina, Saskatoon, Winnipeg. Mr. Bai is also scheduled to appear as soloist with the Regina Symphonic Orchestra.

Fred Patton has been engaged as soloist with the Philadelphia Orchestra in that city for April 28. He will sing Donner's Call from "Das Rheingold" and Wotan's Farewell from Die Walküre. Mr. Patton will be soloist with the Bridgeport, Conn., Oratorio Society April 24, and with the Reading, Pa., Choral Society on May 8.

Davinia Darvé, lyric and dramatic soprano, has returned to America after a four years' stay in Europe, where she has sung in opera in Paris, the Riviera, Italy, Austria, England, Scotland and Ireland.

Having sung in Pagliacci in Philadelphia recently with the Civic Opera Company Paul Althouse left New York for a solidly booked western concert that takes him to the Pacific Coast. These include two performances with the San Francisco Symphony Orchestra under Hertz.

Richard Copley of New York announces the following artists who will be under his management for the season of 1928-29: Povla Frijsch, Ethyl Hayden and Nina Koshetz, sopranos; Merle Alcock and Margaret Matzenauer of the Metropolitan Opera Company, contraltos; George Meader of the Metropolitan, Tudor Davies and Frederick Gunster, tenors; Royal Dadmun and Fraser Gange, baritones; Benno Moiseiwitsch and Harold Samuel, pianists; Renee Chemet and Raoul Vidas, violinists; Maurice Marechal, 'cellist; Society of Ancient Instruments, J.



NATASHA SINAYEFF

Rosamund Johnson and Taylor Gordon, ensembles; and Dorothy Gordon, singer of children's songs. Mr. Copley is also manager of the Society of the Friends of Music of which Artur Bodanzky is conductor.

Boston, April 11.—Natasha Sinayeff, a violinist of this city, made a successful Chicago debut in Kimball Hall, recently. Miss Sinayeff showed on the occasion an abundance of the qualifications that make a finished artist. Born in Boston of Russian parentage, Miss Sinayeff studied under Ondricek, Auer, Marsick and Ysaye in Belgium. Her first concert successes were achieved in Europe. W. J. P.

Luigi Franchetti, who gave two piano recitals in Town Hall last month, sailed on the Majestic March 31, accompanied by his wife. Mr. Franchetti is planning to return to the United States next year after appearing in concerts abroad, especially in his homeland, Italy.

Greenville, N. C., April 12.—Fredrick Gunster, tenor, won the plaudits of a large audience at the Teachers College on March 30, in an interesting program of classics, American songs, dialect and folk-songs. Mary Bertolet played splendid accompaniments.



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NEWS OF ARTISTS THROUGH THE COUNTRY

Following a tour of ninety-five concerts recently, the English Singers of London returned to England on the Mount Royal. They will return to America in early October for their fourth successive tour. The English Singers took with them a collection of twenty-four phonograph recordings of their most successful selections, forming an interesting library of Elizabethan music. These records are now obtainable for public use and have been purchased by libraries, schools and musical clubs, as well as by a great number of admirers of the English Singers who have attended their concerts.

It was while the Flonzaley Quartet was on tour in Nebraska that Iwan d'Archembeau, who occupies the 'cello desk, received a relayed cablegram to the effect that he was a father to a little girl whose name, the cable announced, was Yvonne. Yvonne has a brother, Pierre Louis, who was born just a year ago in March.

Lawrence Tibbett, Metropolitan Opera baritone, has accepted the chairmanship of the opera division for the annual maintenance appeal of the Salvation Army, scheduled for May 1-15. In spite of his busy career in concert and opera he accepted the task of helping the Salvation Army raise the \$500,000 maintenance fund required to carry on its work in New York. Mr. Tibbett has two children of his own, Lawrence and Richard, and is anxious to help the Salvation Army care for the less fortunate children of the city through its children's hospitals, day nurseries and settlements.

Thelma Given, young American violinist who recently sailed for an extensive European concert tour, will make her debut in concert at The Hague, on April 23, following which she will engage in a series of concerts on the continent. Her Hague debut date is coincident with the opening of the main part of the Hague musical season.

Anthony Pesci, tenor, appeared in a benefit concert in Brooklyn for the Jewish orphans, on Sunday, March 25.

Maria Kurenko has been engaged for a recital at the Kansas State Agricultural College at Manhattan, on April 23.

Rita Benneche has been booked to appear in Elizabeth, N. J., on April 24 through her manager, Annie Friedberg.

The Woman's Choral Club of Hackensack, N. J., Anna Graham Harris, director, will give its second concert of the season on May 1. The Brunswick Quartet will be the assisting artists. Miss Harris is to be contralto soloist at the New Jersey Federation of Women's Clubs, Atlantic City, on May 8. This is a re-engagement from last season. Edna Davison, soprano, a pupil of Miss Harris, is giving a New York recital in Guild Hall, Steinway Building, on April 25. She is giving a program of English and Italian songs and arias. Miss Davison has filled several recent engagements in New York City, and in New York State and New Jersey.

Gilbert Ross, American violinist, who recently completed a tour of Eastern colleges, is now in the West. Among his immediate engagements are appearances at Brigham Young University, Provo, Utah, Western Union College, Le Mars, Iowa and Grafton Hall, Fond du Lac, Wisconsin. He will also appear at the City Auditorium, Sioux City, Iowa, at Oshkosh, Wisconsin, and in Chicago, the latter appearance being scheduled for April 29. The Grafton Hall appearance will be his third at that institution in four years, and the appearance at Oshkosh will be his second.

Vittorio Trucco, young Italian pianist who is associated with the executive staff of the Metropolitan Opera Company, was enthusiastically received when he played numbers by Rameau, Bach-Liszt, Debussy and Dohnanyi in Birchard Hall, New York, on the evening of March 31. Sharing the program with Mr. Trucco were: Ruth Norman, Erna Meess, Shirley Blumenfeld, Jennie Teiko and Helen Seeleck, all pupils of Mme. Zofia Naimska.

Mrs. Guy Bush, lecturer on music and accompanist of Los Angeles, is in the East to give a series of talks before churches, clubs and schools. She is to appear at the National Park Seminary in Washington and the Ogantz School in Philadelphia in early April. In California she has lectured before the Ebell Club, Hollywood Woman's Club and other organizations. Her subjects are: "Great Hymn Writers and Their Hymns," "American Folk Music," and "Humor and Philosophy in Music." Mrs. Bush recently published a volume of poems, *Cipriano*.

Marjorie Meyer, soprano, appeared as Waltraute in *Die Walküre* Feb. 23 with

the Philadelphia Civic Opera Company in Philadelphia.

Arthur Hackett has been engaged to sing in *The Hymn of Praise* by Mendelssohn at the Salem College Festival at Winston-Salem, N. C. June 4, and will also give a concert program at the same time. On April 26 and 27, Mr. Hackett will sing in *Messiah* with Ruth Rodgers soprano, at the Pittsburgh Music Festival at Pittsburgh, Kan., and will also give the artist's night program. His sixth engagement with the Handel and Haydn Society of Boston was on Easter Sunday.

The second concert of the Lutheran Oratorio Society of New York will take place in Town Hall April 25 under the direction of Hugh Porter, with Edward Rechlin as organist and the following soloists: Mildred Faas, soprano; Mary Allen, contralto; Arthur Kraft, tenor, and Robert Crawford, bass. An orchestra from the New York Symphony will assist in the program which includes several chorales, a cantata and organ works.

Charles Stratton, tenor, was enthusiastically received by an audience at the Shorter College, Rome, Ga., in a song recital March 6. His program included old Italian airs, Russian, French and English songs, German lieder and several compositions of his accompanist, Charles Fonteyn Manney.

Nevada Van der Veer has been engaged for the Cincinnati Zoological Park Association Opera this summer beginning June 17. To date this artist is announced to sing the rôles of Suzuki in *Madama Butterfly* and La Cieca in *La Gioconda*. In May, prior to filling this engagement, the contralto appears at the Reading, Pa., and Harrisburg, Pa., spring festivals.



LILLIAN GUSTAFSON, SOPRANO. PLAYS AT BEING A TOREADOR.

Fannette Rezia, soprano, will give a New York recital in Chanin's Forty-Sixth Street Theatre Sunday evening, April 15, with Ida Deck as accompanist.

NEVADA, Mo., April 12.—Musicians from Kansas City, Mo., Gladys Schnorf and Russell Rizer, pianist and tenor respectively, recently gave a program here.

MERIDEN, CONN., April 12.—John Carroll, baritone, gave a concert under the auspices of the Woman's Club in the First Congregational Parish House recently.

WALLINGFORD, CONN., April 12.—"Program Music" was the subject of the Junior Music Club's March Meeting held under the direction of Mabel C. Hall.

TUSCON, ARIZ., April 12.—The University of Arizona School of Music, of which Charles Fletcher Rodgers is director, presented the University Trio in concert on March 9. The participants were Julia Rebell, Joseph Green and Dr. John Mez.

CARA VERNON

PIANIST

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II
Keltic Sonata Op. 59 MacDowell

III
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Emotion Wladigeroff
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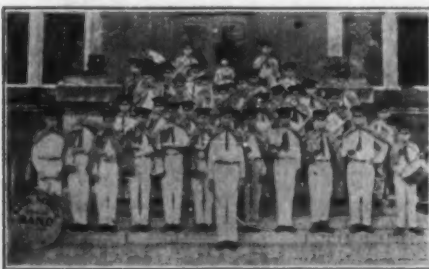
The Philadelphians and Mr. Kindler

PHILADELPHIA ORCHESTRA, Pierre Monteux, conducting, Carnegie Hall, April 3. Soloist, Hans Kindler, cellist. Overture to "King Stephen"; Dance of the Dervishes and Turkish March, from "The Ruins of Athens"; Claerchen's Death, from "Egmont"; Beethoven Cello Concerto in D Minor.....Lalo Mr. Kindler Symphony Suite, "Le Martyre de St. Sebastian".....Debussy Overture, "The Russian Easter".....Rimsky-Korsakoff

FOR the ninth concert of the Philadelphia Orchestra's series in New York Mr. Monteux very evidently presented a curious program. The French conductor first played some of the thinnest music Beethoven ever wrote. By the time Mr. Kindler played the charming but rather well worn concerto of Lalo's the audience was in urgent need of some interesting material on which to lavish their applause. Mr. Kindler played with impeccable delicacy and good taste as he always does. One only regrets that he does not play more often and when he does appear that he does not seize upon more impressive and more dramatic fare. Mr. Kindler's presence and magnetism cannot be ignored in any estimate of his performance and the fact that he succeeded in rendering Lalo's concerto consistently interesting is a high tribute to the calibre of his talents.

It is difficult to summon enthusiasm over Mr. Monteux's interpretations of the rest of the program. The Beethoven excerpts are of not enough value to warrant extended comment. The Debussy compositions were well played, with a wealth of warm color and impressionistic moods. On Rimsky-Korsakoff's Russian Easter overture Mr. Monteux revelled with rather an overemphasis upon the exuberant pagan rhythms.

All in all this was not a concert to incite the reviewer and those who attended to deep thought over the program or the manner of its execution.



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Lea Luboschutz

THE violin recital given by Lea Luboschutz of the Philadelphia Curtis Institute of Music faculty, on April 1, in Carnegie Hall, again demonstrated the brilliant powers of her musicianship. This was particularly evidenced in her accounting of three concertos, that of Bach's in A minor, No. 1, contrasted with Prokofiev's in D and Vieuxtemps' in A minor, Op. 37.

Mme. Luboschutz' interpretation of Rubin Goldmark's Witches Sabbath was stirring and fantastic. She shared her applause for this number with the composer who was present and acknowledged the enthusiasm of the audience. She also played Handel's Prayer from the Te Deum arranged by Flesch, Berceuse by Gretchaninoff, and De Falla's Dance Espagnole from La Vida Breve, bringing her recital to a close with several encores.

Harry Kaufman, also of the Curtis Institute, assisted Mme. Luboschutz at the piano with sympathetic accompaniment.

The Final Siegfried

MONDAY night's audience heard and saw the fourth and final Siegfried of the season and the first appearances this year of Florence Easton and Clarence Whitehill in the rôles of Brünnhilde and the Wanderer.

Once past the difficult and extended moments in which Brünnhilde pays her respects to various things both visible and invisible, Mme. Easton literally rose to her opportunities and sang in the regal manner she can so easily command. And as the scene developed, Mme. Easton was truly the Brünnhilde of traditionally eloquent pose and gesture.

Mr. Whitehill was not the most impressive Wanderer we have seen; but he is to be praised for avoiding the pomposity that is sometimes mistaken for authority; and by this virtue alone his reading of the part had a natural dignity not lacking in inherent force.

Tullio Serafin conducted. Karin Branzell, Rudolph Laubenthal, Max Bloch, Gustav Schützendorf and Edith Fleischer were in the places formerly occupied by them.

L. A. L.

John Goss, English Baritone

A SABBATH surprise was in store for the patrons of song who attended the recital of John Goss in the Edyth Totten Theater on April 1. With no advance notices to lead one to expect an out of the ordinary singer, Mr. Goss emerged and made short work of proving that such was his calibre. Though Mr. Goss has been called a tenor, his voice revealed itself as a very high baritone, tastefully and advantageously used in a program of lieder, folk songs and sixteenth century airs. A charming platform manner, style and a delightful gift of taste were characteristics which made Mr. Goss' appearance a thoroughly enjoyable one. His voice was small in point of volume but of a sweetness and polish that more than made up for its lack of emotional scope. Schubert and Loewe were responsible for the lieder on Mr. Goss' program and there were songs by Warlock, Debussy, Granados and Borodine. Folk songs and sea chanteys completed the list. Mr. Goss returns to this city next season as director and soloist of the London Singers.

H. H.

Bach at the MacDowell Club

THE annual Bach Evening, founded by William H. Humiston, was observed in a small hall of the MacDowell Club of New York City on Sunday, April 1st, before an enthusiastic audience that overflowed the small concert

hall. Those participating in the program were Carolyn Beebe and Edwin Hughes, pianists; George Morgan, baritone; G. Roscoe Possell, flutist; Albert Stoessel, violinist; and a string orchestra from the New Jersey Orchestra with Philip James as conductor and Maurice Kaufmann, concert master.

The orchestra presented the first number, The Giant Fugue, arranged and edited by R. Vaughan Williams. The Brandenburg Concerto No. 5, for flute, violin, piano and strings, as edited by Max Reger, was beautifully performed, with Miss Beebe at the piano. The final number was the concerto in C for two pianos which Miss Beebe and Mr. Hughes played with the familiar quality of true musicianship for which these artists are known.

From the Geistliche Lieder George Morgan sang Bist du bei Mir, O Jesulein Süß, Komm, süßes Tod, Beschönigt, Ihr Weisen dieser Welt. His interpretation of these songs delighted a rather critical audience. I. L.

Victor Wittgenstein's Matinee

A PIANIST who has been heard here before in both joint and solo concerts, gave a recital in Town Hall Monday afternoon, April 2. He is Victor Wittgenstein, an accomplished musician who played his worthy program with skill and a sound understanding of his allotted numbers. Mendelssohn's Prelude, Fugue and Choral in E minor and a Bach choral-prelude, after an arrangement by Walter Rummel, formed the opening group on the program, while Schumann's F sharp minor sonata, with the cut in the last movement authorized by Busoni, comprised the second division. Delicacy and brilliance were both present in Mr. Wittgenstein's performance and coupled with them a polished technic which enabled him to solve such

hazards as presented themselves with admirable facility. Chopin's Fantasy, three familiar Debussy numbers, Ibert's Le petit ane blanc and De Falla's Danse Rituelle du feu made up a group of smaller pieces, while Liszt's D flat etude and Chopin's A flat polonaise were the concluding numbers.

H. H.

Quinto Maganini

COMPOSITIONS of Quinto Maganini, flutist with the New York Symphony and winner of a Pulitzer Prize in 1927 and a Guggenheim fellowship, were presented by the composer, other soloists, and members of the Women's University Glee Club of which Gerald Reynolds is director, at the Engineering Auditorium Tuesday evening, April 3. The initial offering was the first performance of a suite for flute and piano, its four movements representing four different hours of the day.

In this, Mr. Maganini was assisted by John Kirkpatrick, Jr., who later played a piano transcription of the composer's La Rumba, which has been played by the New York Symphony here. Another sonata for the two instruments was a midway feature of the program. The vocal portions of the evening were three songs from the Chinese for women's chorus, with Sarah Origgi and Mrs. Cameron P. Hall as soloists, and settings of poems by Keats, Brooke and Dowson, which were sung intelligently and agreeably by Charles Premmac, tenor.

Miss Newsom Sings

FRANCES NEWSOM, coloratura soprano was presented in recital by The Kemp Stillings Music School at Carnegie Chamber Music Hall on Sunday afternoon, April 1. Miss Newsom (Continued on page 40)

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What I Think About the Opera Season

By IRVING WEIL

(Continued from page 9)

of the present age) is due for a change in form and subject matter; and that Stravinsky's biting miniature is in some sort an interesting indication of the course of this change.

Not improbably old-fashioned opera will go on forever. It has been at it now for about three hundred years and is still going strong enough. Not improbably, too, the old-fashioned woman will go on forever. She has been at it for vastly more than three hundred years and she, too, is still going strong. Not improbably, also, the old-fashioned novel, the old-fashioned chromolithograph and old-fashioned red flannel underwear will be with us indefinitely. Without such things a considerable part of the so-called civilized human race would believe itself to be hardly dealt with. But the rest of us are concerned with newer fashions and it is these that seem to us to be engaging, enlivening and a signal of growth even if not necessarily of progress.

Thus Stravinsky's little work, significant of a newer attitude toward and appraisal of things as they are and of the gods that rule them, caught one's fancy and gave one something to think about. Besides, it was admirably presented and that counted a great deal toward placing it at the head of our list. That is also one of the chief reasons for placing Puccini's *The Swallow*, as presented at the Metropolitan, immediately below it.

Another reason is that Puccini and his librettist, Adami, did not bite off more than they could chew. They both of them achieved with nicety precisely what they intended. And it is a very fairly sound criterion of criticism that a thing which fulfills its intent, even though the intent be small, is better art than one which misses its aim notwithstanding that the aim be great. Rossini's *Barber of Seville*, in a word, is better art than Ponchielli's *La Gioconda*.

The Swallow

Puccini's *Swallow* proved to be a light but charming sentimental comedy of the romantic type whose music kept to the character of the piece, illustrated and intensified its romantic mood and held a delightful quality of its own. It attempted no heroics but remained within the frame of the acquaintance it adorned. And the Metropolitan, so blunderingly on the wrong side of things so often, for once caught Puccini's and Adami's idea and made it come to life.

We don't seem to have found a place in the right list for Miss Lucrezia Bori's performance as Magda, the beguiling heroine of the Puccini opera, but it only just missed being there. It was of immensely winning aspect and it was beautifully sung; if it had had just a touch of the unconventional, we should have notched it in somewhere. But it was a lovely bit of stage portraiture and it had much to do with the success of the piece. Mr. Bellezza—and Mr. Joseph Urban's settings—had much else to do with it.

Imaginative direction which, little as one might have suspected it to be possible at the Metropolitan, thus evoked the spirit of the Puccini lyric comedy, was also at the bottom of the refreshing adventure of the American Opera Company with Gounod's routine-worn *Faust*. Mr. Rosing and one or two of his coadjutors had some new ideas about this and some other matters, but they worked best with *Faust*.

The ideas, the lord knows, were not revolutionary but they seemed so when set against the *Faust* of the mossback tradition. They consisted in nothing



BLAKE SCOTT, WHO CREATED THE TITLE ROLE IN STRAVINSKY'S *L'HISTOIRE DU SOLDAT*.

more than a touch of human probability applied to the nonsense with which this French opera has become cluttered. And thus treated, it emerged as a pretty love story with the figure of Mephisto no longer a circus phantasm but a bit of evil symbolism within the plot. Moreover, its Englished book by Mr. Simon was proof that proper operatic translation is not only possible but a vast acceleration to general enjoyment.

A word more on this first list and we shall have done with it. As perfect an experience of the interpretation of the inwards of opera as we encountered through the season occurred unexpectedly at one of Mr. Schindler's Musical Forum concerts. Ossip Gabrilowitsch, whose versatility appears to be chameleon-like, introduced the subject of the evening, which happened to be Schubert, with a talk about the composer's life and work. In a moment he was in the deep waters of what it is that creates the enduring quality in some music. And in another moment he was illustrating one theory or another at the piano.

When Mr. Gabrilowitsch sits down to a piano, one awaits developments with peace and expectancy inside one. This time, in illustration of one of his theories (which is not to the point at the moment) he came upon some of the leading motifs out of Wagner's *Nibel-*

ung's Ring and in a few minutes, scarcely before one knew it, he had evoked a perfect bit of operatics. These themes, as he played them, were so thoroughly right! They were presented so beautifully that we plumped for one-man opera on the spot—if the one man should be Mr. Gabrilowitsch.

The best all-round performance of Wagner with the customary stageful, instead of just one person and a piano, was that of Siegfried which, this season, was taken in hand by Mr. Serafin. But that, too, in its way, was one-man opera, for this became a new and absorbing Siegfried simply through the expedient of changing conductors.

Individuality, personality, whatever one may care to call it, is indeed the paramount thing behind all musical performances, let the purists growl as they will. In Richard Strauss's phrase, "there are no orchestras, only conductors." We have observed the mot verified a half dozen times this season. And it applies to the opera house perhaps even more than to the concert hall. Ensemble is all very well—when you have nothing else. A great deal of blither is talked and written about the supreme importance of ensemble and the subordination to it of the individual. But even the helter-skelter public, which rarely has much more than horse-sense to guide it, knows enough to know better than that.

Personality

Take, as an instance, this season's performances of *Tristan and Isolde*. Everything about them was the same as last season's performances except the *Isolda*. And yet the opera became something quite different. Gertrude Kappel, a soprano from Munich, strode into the part and the whole drama, somehow, stood upon its feet again. The personality, the intelligence, the deep feeling, the able singing and beautiful voice of the one woman lifted the great lyric tragedy to a plane where it once more was great. Before, it was merely a routine sketch of itself.

And so it was with Bizet's *Carmen*. Whilst Mme. Maria Jeritza was prancing about in it like an overgrown kitten pretending to have had too much catnip, a talented singing actor with brains was successfully, if subtly, giving a movingly tragic aspect to the proceedings. This was Edward Johnson, whose Don José was one of the best things he has done on this stage. He may not have been particularly Spanish, but neither is Bizet, for the most part, if it comes to that. He was something better than Spanish in the part; he was the youth of the tale—the diffident, awkward young man, helplessly ill at ease in his first contact with a woman like *Carmen*, passion and revulsion at war within him and finally driving him to the desperate impulse of killing what

had ensnared him. This was a splendid piece of work.

The dreary account of Beethoven's *Fidelio* as pitchforked upon the Metropolitan stage, with Mr. Bodanzky blandly stirring the mess, was still another exhibition of how much may be done by a single performer if he knows what he is about. Michael Bohnen's Rocco, the jailer, was a superb genre portrait and the only thing that made *Fidelio* bearable in the Metropolitan's dispensation. Mr. Bohnen is at times given overmuch to the theatrical but his Rocco was a telling bit of humanity, homely and kindly. The man, moreover, is a master of make-up.

Contemplating the double list of strange and depressing experiences we went through in the course of the opera season, we observe the notation of Charles Wakefield Cadman's *The Sunset Trail* with a renewal of the astonishment that it gave us in actuality. Why the powers of the American Opera Company picked it out is still as much a mystery as ever. One understands readily enough that an American company wished to do an American opera; but doing this one gave the impression that it was the best to be found. And if that were really so, American opera would not yet have reached even the kindergarten stage of development. Fortunately, it isn't really so, and that is about all that matters in this connection.

However, except that the one was an episode by an amateur and the other an episode by a professional, there wasn't so enormous a difference between *The Sunset Trail* at the Gallo and Franco Alfano's *Madonna Imperia* at the Metropolitan. The latter had just about as little business giving us the Italian opus as the American Opera had the other. For *Madonna Imperia* was like a poor raconteur telling another man's story and missing its point. Balzac's naughty but witty tale, on which it was based, suffered double emasculation—first at the hands of Alfano's librettist and again at the hands of the Metropolitan.

The other adventure of the Metropolitan into novelty for the season was young Mr. Korngold's *Violanta*. This was probably chosen on the principle that there must, somehow, be a virtue in being a glutton for punishment. The Metropolitan had already burned its fingers with Korngold's *The Dead City* and, we suppose, decided to go back to the fire for more.

It would unquestionably be a most interesting disclosure were Mr. Gatti-Casazza to confide to the public the modus operandi of choosing additions to his German repertoire. How choice fell on *Violanta* would alone very likely be an immensely amusing tidbit. But in an opera house no one ever says, "Now it can be told," and tells it! Things are merely silently put into the storehouse and as silently left there.

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CONCERT — ORATORIO

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Parsifal Given in Quaker City

Metropolitan Opera Also Appears in Rondine

PHILADELPHIA, April 11.—For the first time in several years, the Metropolitan Company gave Parsifal at the Academy of Music, on the afternoon of April 3. The performance, which was outside the regular subscription series, drew a large and deeply attentive audience. The principals, Walther Kirchoff, in the name part, and Gertrude Kappel as Kundry, made their first American appearances in these rôles.

In the evening, in the ordinary opera series, Mr. Gatti offered the Puccini novelty, "La Rondine," with a dinner time intermission. Lyric drama was presented in the Academy from one hour after noon until approximately one hour before midnight. The present Philadelphia appetite for grand opera assured the success of both the productions.

Slips in Staging

The "Parsifal" performance had many merits, especially in such principals as Kirchoff and Kappel and in the unsurpassed Gurnemanz of Michael Bohnen. There were regrettable lapses, however, in the clamorous off-stage chorus instructions in the Grail temple scene—for this was the Metropolitan's first Parsifal of the season—and in certain details of stage management. The swan did not fly. Kingsor's castle rose to stage heaven instead of descending into the earth. The celestial choirs were not stationed, as correctly and most effectively at Bayreuth, in the dome of the temple, but emitted their muffled sounds off stage behind the barrier of scenery. The flowering mead of the Good Friday Spell did not miraculously bloom. And as the Metropolitan management has long since abandoned the moving panorama for the transformation scene, this feature was omitted and the imagination was by inference asked to picture the ascents of Parsifal and Gurnemanz to Montsautvat.

Yet, in spite of defects, this was an extremely fine performance, with the Flower Maidens in superb voice and the chief participants keyed vocally and dramatically precisely to the spirit of this consecration festival play. Mme. Kappel's Kundry was magnificent in all three phases, as the wild creature, as the

Will Introduce Inca Jazz in United States

WASHINGTON, April 11.—The Pan-American Union reports that American dancers may soon be whirling to the strains of syncopated Inca music. Carlos Valderama, Peruvian composer and pianist, has departed for the city of Cuzco, the ancient cradle of the Inca empire, where he intends to obtain melodies and folk songs to serve as the basis for the Inca jazz. Don Carlos, who is a Cornell graduate, is a resident of New York, but is making a prolonged stay in Peru not only to acquaint his countrymen with the best of North American music, but also to bring back to the United States many original tunes played on primitive instruments or sung by the once powerful Inca Indians. Mrs. Valderama is assisting her husband in collecting and transcribing the melodies.

A. T. M.

siren of Klingsor's domain and as the repentant Magdalen. Mr. Kirchoff, in excellent voice, was a bit too bland at first but acquired dignity and mystic feeling as the production proceeded. Mr. Bohnen has made Gurnemanz interesting, a prodigious feat. Gustav Schutzendorf was a satisfactory Amfortas; Arnold Gabor, the Kingsor. The subsidiary parts were all admirably done. Mr. Bodansky conducted with more feeling than on any previous occasion this season.

The bright frothy La Rondine gaily topped off the evening with Lucreia Bori, enchanting as ever, in a part deliciously suited to her resources. As in New York, Tokatyan, Editha Fleischer and Pavel Ludikar had other leading roles. The little work, which is tuned to operetta standards, was received with the utmost favor. The Urban scenery and the expert stage direction contributed no little to this happy result. Mr. Belleza led the breezy, if meretricious score, in enlivening style.

H. T. CRAVEN.

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Before me, a Notary Public in and for the State and county aforesaid, personally appeared Otto Werner, who, having been duly sworn according to law, deposes and says that he is the Asst. Treasurer of the Trade Publications, Inc., publishers of Musical America, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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BARRE HILL

Barre Hill, baritone, will be heard twice in Chicago during the Music Supervisors' Convention. He will sing in Wolf-Ferrari's New Life to be given by the Chicago Apollo Club and Chicago Symphony Orchestra and will be soloist at the national banquet of the Supervisors in the ballroom of the Stevens.

ST. LOUIS CONDUCTORS

St. Louis, April 11.—The St. Louis Symphony Society announces that Eugene Goossens will be one of the guest conductors for next season. Mr. Goossens conducted two pairs of concerts during the season just ended. Emil Oberhoffer, as previously announced, will open the season, directing six pairs of concerts. Bernardino Molinari will then conduct for a month, his service ending Jan. 27. Mr. Goossens will come March 11 and remain until the close of the season, April 7. The interim between Molinari's and Goossens' conductorship is not yet filled.—S. L. C.

Broad St., New York City; Milton Weil, c-o Colvin & Co., 14 Wall Street, New York City; Mrs. Milton Weil, c-o Colvin & Co., 14 Wall Street, New York City; Musical America Co., c-o Wollman & Wollman, 20 Broad St., New York City; Milton Weil, c-o Colvin & Co.; Mrs. Milton Weil, c-o Colvin & Co., 14 Wall St., New York City.

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TRADE PUBLICATIONS, INC., Otto Werner, Asst. Treasurer.

Sworn to and subscribed before me this 31st day of March, 1928.

MARSHALL CLARK, [Seal.] Notary Public, New York County No. 523. New York County Register's No. 9375.

(My commission expires March 30, 1929.)

Civic Concert List Ends

Swarthout Appears in Milwaukee

MILWAUKEE, April 11.—The finale of the Civic Concert Association course at the Auditorium by which 3,500 people banded together to hear six of the best concerts in the city for only eighty cents each, or \$5 for the season, proved somewhat of an anti-climax as Giovanni Martinelli, tenor, booked to appear with Cecilia Hansen, violinist, was detained in Chicago by a severe cold.

However, the concert was given with Gladys Swarthout substituting for Mr. Martinelli and the Italian tenor appeared the next Tuesday night, with patrons receiving this additional concert free of charge.

Miss Swarthout, mezzo-soprano of the Chicago Civic Opera Company, has a voice that is warm and mellow, and an abundance of temperament. She sang music by Bizet, and Moussorgsky among other numbers.

Miss Hansen's tone is full and vital, though not especially large. Her playing is simple and direct. Kreisler numbers, The Preislied, and Paganini's Perpetuum Mobile were among the high lights on her list.

C. O. SKINROOD.

RUBINSTEIN CLUB TO CLOSE ITS SEASON

The Rubinstein Club, Mrs. William Rogers Chapman, president, will give its last evening choral concert for this season in the ball room of the Waldorf-Astoria, New York, on April 17. The Club Choral, under the direction of Dr. William R. Chapman, will give ten new part songs. The assisting artists will be Stefan Kozakevich, Russian baritone, and Ennio Bolognini, cellist.

The numbers to be sung by the Club Choral are by Franz C. Bornschein, Hennon Robinson, Liszt, Amy Woodforde-Finden, Lucina Jewell, Tchaikovsky-Spross, Gaul and Anne Stratton. Also on the list are Finnish folk songs arranged by Palmgren. Dancing will follow the concert.

The twenty-fifth annual white breakfast will be held on Saturday, May 5, in the Waldorf Astoria. The chairman of tickets is Mrs. G. P. Benjamin.

HONOR SPANISH COMPOSER

HAVANA, March 30.—Joaquin Turina, Spanish composer, was honored at a concert arranged by Lydia de Rivera, Cuban singer, and given in the National Theatre. Taking part were the Havana Symphony Orchestra, conducted by Gonzalo Roig; Marta de la Torre, Ernesto Lecuona and Lydia de Rivera.

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THE EIGHTH ANNUAL NATIONAL HARP FESTIVAL, ACADEMY OF MUSIC, PHILADELPHIA, MARCH 28, IN WHICH 90 HARPISTS PARTICIPATED. CENTRAL ARC, LEFT TO RIGHT: LUCILE LAWRENCE, GRACE WEYMER, ELEANOR SCHAFFNER, GRETA TORPADIE (SEATED), CARLOS SALZEDO, CAROLIN HOWELL, THUREMA SOKOL, MARIETTA BITTER. ALSO IN PICTURE: DOROTHY J. BASELER, PRESIDENT OF PHILADELPHIA CHAPTER; LOUISE S. KOEHN, PRESIDENT OF INDIANA CHAPTER; BLANCHE HUBBARD, MANAGER OF FESTIVAL; MELVILLE CLARK, NATIONAL TREASURER; VAN VEACHTON ROGERS, NATIONAL VICE-PRESIDENT (EXTREME RIGHT)

PASSION IS NOBLY SUNG

NO finer thing has been done in New York this season than stands to the credit of Ossip Gabrilowitsch in his presentation of Bach's St. Matthew Passion. For nobility of purpose, for breadth of spiritual and artistic vision and for completeness of realization, his accomplishment holds a unique rank and place among the year's major events.

Mr. Gabrilowitsch gave the first of two performances of the Passion in Carnegie Hall on the evening of Holy Thursday, having as co-workers the Detroit Symphony Orchestra, of which he is the conductor; the Detroit Symphony Choir, directed by Victor Kolar; and the Madrigal and Orpheus clubs of Detroit, whose director is Charles Frederic Morse. Also taking part in the Prologue were the boy choristers of St. Thomas Episcopal Church, New York, who are under the guidance of T. Tertius Noble. No effort had been spared to give the production as authentic an atmosphere as could be visioned one hundred years after the Passion was composed. The audience was "respectfully requested not to applaud"; choristers all were garbed in black, as was, by special invitation, a large part of the audience; Mr. Gabrilowitsch, conducting from memory, used for the *continuo* a piano built in imitation of Bach's clavicembalo, and the chorales were sung by a group stationed at the back of the hall in order that the effect might be that of congregational participation.

Choral Flexibility

If this "sacred concert," as it was entitled on the program, had done no more than prove the dynamic possibilities of choral singing, it would have been worth while. For it was made perfectly clear that a choir can be moulded into an instrument as capable of expression and shading as the aver-

age solo voice. Contrast, for example, the concentrated viciousness of the "Barabbas!" shout with the half-whispered, half-terrified and wholly eerie "He calleth for Elias!" And place against the cataclysmic "lightnings and thunders" chorus the ineffable tenderness of the final "Slumber now the weary eyes."

But over and above the performance itself, worthy as this was of all praise, encompassing and supporting it and forming the foundation on which it all was built, was the music. No greater compliment can be paid Mr. Gabrilowitsch than to say that he brought this truth home to us. Whether Bach was conscious of writing a work that cumulative criticism has placed on the top-most pinnacle of musical greatness, or whether he simply and devotedly poured out this richness from an all-understanding heart and mind with no thought except to give of his best, is a fascinating speculation, but it does not alter the basic fact of his miraculous creation. And it is particularly because our opportunities of hearing the larger works of Bach in New York are all too few that our debt to Mr. Gabrilowitsch and his associates increases.

Admirable Soloists

Of the soloists, Richard Crooks had the most sustained task in delivering the tenor rôle of the Narrator. And nobly did he acquit himself. He was almost prodigal in the demands he made on his beautiful voice, but never did he exhaust its resources. As an imaginative singer, as an artist who respects the delicate line between what is genuinely dramatic and what is merely theatrical, Mr. Crooks also fulfilled his charge with distinction. The contralto part was in the hands of Margaret Matzenauer, whose tones, even throughout the scale, held a thrilling warmth.

Impressive, too even inspired, was Mme. Matzenauer's interpretation of the measures allotted to her. Jeannette Vreeland, singing the soprano solos, was obviously in the spirit of the performance; and Reinald Werrenrath, to whom was assigned the baritone rôle of Jesus, read his part with dignity, if not with the keenest appreciation of its well-nigh limitless possibilities. The bass passages written for Peter, Judas and the High Priest were given to Fred Patton, who was no less sincere and unobtrusive than his colleagues. Chandler Goldthwaite held the important post of organist.

The concert was repeated the following Saturday afternoon. Both performances were heard by capacity audiences.

St. Matthew Passion Is Given in Detroit

DETROIT, April 11.—The Detroit Symphony Society gave The Passion of Our Lord Accord to St. Matthew by Bach on Monday and Tuesday evenings, April 2 and 3. Assisting the Detroit Symphony Orchestra were the Detroit Symphony Choir, Victor Kolar, director; the Madrigal and Orpheus Clubs, Charles Frederic Morse, leader, and the Boys' Choir of Christ Church, Beecher Aldrich, director. Soloists were those singing this music in New York.



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(Continued from page 36)

sang three coloratura arias in French and Italian, German lieder, Russian folk-songs and a group of English ballads. She has a splendid technical equipment for her coloratura work and her cadenzas and florid passages were smooth and even.

Miss Newsom particularly pleased her audience in her group of English ballads several of which were repeated. An audience which showed its expression with many florid tributes was most enthusiastic.

The Kedroffs Appear

A TOWN HALL audience heard the Kedroff Quartet to celebrate Holy week on April 3. This liturgical music of the Russian church was able to erect a cathedral for itself both by its own otherworldly power and the sincerity of the four Russian singers who presented it. The first group was made up of songs from the vesper service, two of them very old, one by Fateiev, and one by N. Kedroff, the baritone of the quartet. Other of his compositions followed in subsequent groups, very much in the spirit of the old tones, but a bit less impersonal. There was a group from the Divine Liturgy, one of songs from Lenten and Holy Week Services, and in conclusion four excerpts from the Easter service.

Hearing a program of this music was exactly like spending a day with Giotto frescoes in old Italian churches. The music had all the abstract serenity and purity of the primitives. Emotion of any kind passed over it rarely, and was as momentary and unimportant to the scheme of the whole as the distress of an angel face in the Giotto Crucifixion. Plainly this music either means a great deal to one, or nothing at all. The audience which came to Town Hall to hear it showed every sign of understanding and appreciation and would have insisted on having the generous program lengthened had not the manager of the quartet announced that one of the singers had been under a doc-

tor's care all day long. The quartet sang with the same excellent ensemble it had demonstrated earlier in the season. Its personnel is I. K. Denisoff, T. F. Kasakoff, N. N. Kedroff, and C. N. Kedroff.

M. E. G.

Beniamino Riccio

BENIAMINO RICCIO, a baritone who has appeared here previously in concert, gave a recital at Carnegie Hall Sunday evening, April 1, including in his program principally songs and



Photo Matzene Bros.

CLARENCE WHITEHILL AS "AMFORTAS" IN PARSIFAL, GIVEN ON GOOD FRIDAY AT THE METROPOLITAN.

arias of Italian and Russian derivation. His accompanist was Max Rabinovitch and there were piano solos in two intervals by Helen Schafmeister. His voice is a strong, vigorous one, and he projects it with animation, not neglecting, however, to give the field of more poetic interpretation its just due. His offerings met with decided approbation.

Leona Neblett

LEONA NEBLETT, a California violinist, appeared at the Guild Theater Sunday evening, April 1, in a program which centered around the Franck sonata. Other listed program contents were the Vivaldi A minor concerto, arranged by Nachez, pieces by Wieniawski and Kreisler and arrangements by Kreisler and Sam Franko. The violinist's capabilities were all on the side of small, sweet tone, a delicate and intimate style, far removed from bravura, and a finesse of feeling. Several technical uncertainties were apparent, but on the whole she displayed a great deal of possibility and a fairly comprehensive musical background. Walter Golde was her accompanist.

Laszlo Aliga

LASZLO ALIGA, Hungarian lyric tenor, sang an agreeable program to a cordial gathering in Steinway Hall Tuesday evening, April 3, with Emmy Kovacs at the piano. The tenor's progress through familiar arias from Bizet and Donizetti and German lieder to a group of folk songs in his own tongue was marked with much appreciative response, and in the Hungarian songs he particularly distinguished himself, using his pleasant voice to enhance the charm of the native lyrics. His last group was in English.

Eddy Brown and His Men

ANOTHER adieu for the season was the Thursday morning concert of the Eddy Brown Quartet which took place in the ballroom of the Ritz-Carlton, April 5. This was attended by an audience of fair size and overwhelming enthusiasm. Dvorak's Quartet in F major served to open the program and at the same time convince the gathered listeners of the genuine and scholarly musicianship of the four men who comprise this group. Violin soli by Eddy Brown included Baal Shem by Ernest Bloch, Chanson Louis XIII et

Pavane by Francoeur-Kreisler, Paderewski's Minuet and Caprice Basque by Sarasate. Brahms was represented on the program by his F minor Piano Quintet, which was the concluding number of the morning. Walter Golde presided at the piano.

A One-Man Faust

Gounod's popular opera, as it was presented for the last time by the Metropolitan Wednesday night, April 4, might well be known as "Chaliapin's Faust," so apt is the big basso to dominate the entire scene. His performance was customarily suave and superb; devilishly debonair and cruelly ironic. As for the rest of the players, Queena Mario was an appealing, dulcet-voiced and slim Marguerite; Mario Chamlee struggled manfully with the French diction and lyric raptures of Faust; Mr. De Luca was a dispirited Valentine; Miss Dalossy a popinjay and tremulous Siebel; Kathleen Howard a fine portrait of Martha; and Mr. Ananian a capable Wagner. Mr. Hasslemans conducted with spirit and a feeling for romance.

Last Butterfly

FOR the fourth and final time this season Madame Butterfly expired upon the stage of the Metropolitan, Friday evening, April 6, only it was a new Cio-Cio San who thus met her tragic fate. Maria Mueller sang the role which Florence Easton has filled hitherto this year. Her faithless Pinkerton was Frederick Jagel; Mr. Scotti was a gentlemanly Sharpless and Ina Bourskaya was Suzuki. Others in the cast included Phradie Wells, Messrs. Tedesco, Malatesta, Ananian, Quintina and Reschiglian. Mr. Belleza conducted.

Kedroff Au Revoir

THE admirable Kedroff Quartet, composed of Messrs. I. K. Denisoff, T. F. Kasakoff, N. N. Kedroff and C. N. Kedroff, made a farewell appearance in Town Hall Thursday night, April 5, singing a program, which with the exception of one group, was drawn entirely from the treasure houses of Russian composers. Many of the songs were new, all were delightful.

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SELECTED BROADCASTS

Reviewed by David Sandow



MUSIC lovers invariably evince much interest in contests promoted to discover obscure young people whose musical talents require but the proper encouragement and development to make them the artists of the future. Nation wide auditions conducted by a prominent radio manufacturer this past winter in a quest for ideal voices were broadcast throughout the country and were heard by numerous listeners. A broadcast in which those who have already received awards in a contest is scheduled to take place in the near future.

Winners of the contest conducted last year by the National Federation of Music Clubs will be brought to New York by the National Broadcasting Company to take part in a special program Tuesday evening, April 24.

Miss Kathryn Witwer, of Chicago, lyric soprano, winner in the female voice class; Miss Hilda Burke, of Baltimore, dramatic soprano, co-winner with Miss Witwer of the \$1,000 prize of the National Opera Club of New York for the best operatic voice; James R. Houghton, of Somerville, Mass., bass-baritone, winner in the male voice class, and Miss Helen Hallett, of Boston, winner in the pianoforte class, will come here for the program.

The New York State convention at the National Federation of Music clubs, will be held in the St. George Hotel, Brooklyn, from April 23 to April 25, and special equipment will be installed in the hotel to enable the delegates to hear the program.

The programs will be broadcast through WJZ and other stations associated with the NBC Blue Network at 9 o'clock.

Jacques Thibaud, (G.M. Party, WEA and NBC Red Network, April 2). Mr. Thibaud, who made his radio bow not so long ago, evidently felt one good turn deserved another. Those who heard his previous performance will recall that he met with very happy results in that occasion. And this appearance was none the less distinguished. This eminent virtuoso furnishes admirable violin music. His playing is notable for smoothness and a certain authoritative craftsmanship. Untidiness in fingering and digressions from the pitch are foreign to his work; he shows acquaintanceship with niceties of phrasing, and withal possesses a rare instinct for the musical content in the work before him.

It was inevitable then that the Andante and Rondo from the thrice familiar Symphony Espagnole of Lalo should receive the masterful delineations accorded them in this broadcast. Quite as well presented was the often heard Rondo Capriccioso of Saint-Saëns though certain portions had a hurried breathlessness about them.

The orchestra effectively launched the hour with the Marche Militaire from the Suite Algérienne of Saint-Saëns and set off works by Greig and Delibes to pleasing advantages. And lest violinists were not to one's liking and one found symphony orchestras inadequate, the impresarios included the Goldman Band. This outfit was joined at the last by the orchestra to celebrate the return of the soldiers which Gounod described in his opera Faust.

Naoum Blinder, Maria Kurenko (Columbia Phonograph Hour, WOR and Associated Stations of the C.B.S., April 4). Adhering to its policy of presenting famous artists in a monthly celebrity



GENIA ZIELESKA, SOPRANO, AN NBC FAVORITE

program, the sponsors of this hour offered the artists whose names head this account. Mme. Kurenko, whose previous appearance under this management had been muted for Eastern listeners due to SOS exigencies, was re-engaged in response to their requests. Additional importance was attached to the concert by the presence of Mr. Blinder, who made his initial bow to American audiences under the auspices of the Columbia banner. This was somewhat of a reversal of accustomed procedure; as a rule broadcast debuts occur after an artist has achieved recognition in the concert world.

Mr. Blinder's radio debut in America proved on the whole an auspicious one. An artist of extensive European experience, he furnished ample evidence to his claims of successes abroad. He is gifted with a distinct violinistic sense. His tone is rich and of sufficient roundness; some lapses from technical grace were not of such proportions that they could not be forgiven. Mr. Blinder's work was telling in the finale from Bruch's G Minor Concerto, and he also fashioned a sympathetic obbligato to Mme. Kurenko's rendering of Massenet's Elegie.

This page has dealt with the soprano's accomplishments on the occasions of her previous appearances. It need only be said here that she did not break faith with those who requested her re-engagement; and her interpretation of O'legère hironnelle from Gounod's Mireille attested to the musical discernment of her admirers.

The Columbia Symphony Orchestra, monitored by Robert Hood Bowers, was on an equal artistic plane with the soloists and achieved this status by the exemplary assistance accorded them, and by their contributions in their own right of works by Herbert.

Mabel Garrison (Barbizon Hour, WOR, April 3). The Barbizon series of intimate musicales gives evidence of being a well planned and skillfully compiled course. No two recitals have been alike in character, and subscribers to the entire series have not run any risk of being sated with musical diversification of any one specific form.

For this concert interest was focussed

about the soprano manifestations of Mabel Garrison formerly of the Metropolitan Opera Company and now a stellar attraction on the concert stage. Miss Garrison's voice has an ingratiating timbre that pleases the ear and soothes the soul. A platform demeanor of excellent deportment born of extensive experience stands her in good stead; there are poise and finesse to her singing, assets of the utmost importance to insure the best artistic achievements.

Miss Garrison's program was thoughtfully constructed and included works designed to please the fastidious and those less exacting. Works by La Forge, Massenet and Henschel occupied prominent places beside two of the more familiar songs by Richard Strauss, which in order of their appearance were Morgen and Standchen. Miss Garrison was most happy in this brace, the delineations of which earned her the greatest applause of the evening.

A sold out house greeted her in the intimate Barbizon concert hall, and it may be taken for granted that the microphone carried her efforts to many enthusiastic reproducer attendants. George Siemon was a sympathetic and musicianly accompanist.

Russian Easter Music (Eveready Hour, WEA and NBC Red Network, April 3). The broadcasters in their quest for radio showmen should seek no further than the Eveready Hour. The impresarios of this feature have given many evidences that they are amply qualified to fill the admittedly vacant posts; as proof of this contention one has but to recall that the weekly programs of broadcasting's oldest commercial feature are always charged with new interest. With the exception of one or two minor slips, this feature has succeeded over a period of five years in maintaining a standard of broadcast excellence in which freshness, listener appeal and substantial musical values have invariably been present.

The program for this evening was in the spirit of Holy Week as it is most religiously observed in Russia. Scant imagination was required to capture the spirit of the season and the country, so thoroughly was the hour saturated with the atmosphere of the land. And to lend further character there was present the Russian Choir under the direction of Charles Previn. This chorus of male voices gave an air of realism to their performances by authentic delineations of the liturgical anthems and chants as they are sung in the Russian cathedrals. The intoning of the Lord's Prayer by the choir was impressively done, and a glorious rendition of the anthem Blessed is the Man (102d Psalm) was notable for the work of the basses.

Rimsky-Korsakoff's Russian Easter overture La Grande Paque Russe and Tchaikovsky's In the Church were but a few of the works which received admirable interpretations by the orchestra under the direction of the ever ready and always commendable Nathaniel Shilkret.

Harold Land in English Program Music Map of the World Series (Edison Hour, WRNY). Docking at the British Isles the accomplished travelers tarried long enough to disperse characteristic melodies of King George's empire. And present to take care of the vocal component of the hour was Harold Land, eminent concert baritone.

Mr. Land invariably imbues his songs with feeling, but on this occasion one was at a loss to account for the lack of emotional depth in his numbers.

From a strictly vocal standpoint his efforts left nothing to be desired; his tone was resonant and free, his diction perfect, and his phrasing intelligent, but his singing touched no responsive chords in this listener's breast. An interesting list included Drink to Me Only With Thine Eyes, a sea chanty entitled A Sailor's Life, Dr. Arnes' Plague of Love and Sir Arthur Sullivan's Lost Chord.

The very small ensemble under the stewardship of Josef Bonime coped valiantly with Elgar's Pomp and Circumstance, extracts from the Petite Suite de Concert of Coleridge-Taylor and a group of interesting Welsh numbers.

Holy Week Programs of the N.B.C. (April 5 to April 8). An excellent broadcast of Gounod's Redemption brought to a conclusion a list of meritorious and reverent observances of Holy Week presented by the N.B.C. over their Red and Blue Networks. The series started with a performance of Verdi's Requiem April 5 in which Della Baker, Grace Leslie, Judson House and Frederic Baer were the soloists and Hugo Mariana directed. Stainer's

(Continued on page 42)



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Selected Broadcasts

(Continued from page 41)

Crucifixion on April 6 directed also by Mariana enlisted the services of George O'Brien and John Oakley, and April 7 Dubois' Seven Last Words of Christ was sung by Irma de Baun, Steele Jamison and Carl Rollins.

The Gounod work in which Graham McNamee laid aside announcer duties to assume the role of Jesus presented in addition Katherine Palmer, Paula Hemminghaus, Steele Jamison and Herbert Gould and was conducted by Cesare Sodero.

Space permits but a blanket résumé of the presentations. They were generally commendable, and the entire series was ever in the spirit of the holiday. The soloists are all members of the N.B.C. artist staff, as indeed are all who took part, and not the least major component was the National Symphony Orchestra which contributed much to the success of the broadcasts.

Alexander Brachocki (Ampico Hour, WJZ and NBC Blue Network, April 5). This promising artist, protégé of Paderewski and pupil of Stojowski, received his entire musical education in America. And judging from the brief glimpse he furnished of his art one may heartily recommend the U. S. A. as a safe place to which the training of embryonic musicians may be entrusted.

Mr. Brachocki "pianoed" with assurance and satisfactory proficiency; his fingers are nimble and their touch is certain and clean cut. His work in Chopin's Ballade in A flat Major and a mazurka by the same composer elicited the foregoing impressions but offered scant opportunity to learn of his interpretive and emotional powers.

Frank Black drew a mellifluous expostulation of Sir Edward German's Country Dance to Nell Gwynn from the orchestra, among other presentations.

Cathedral Hour (WOR and associated stations of the C.B.S., April 8). The appellation of this feature was never more literal and liturgical than in the broadcast presented on Easter Sunday. Presenting sacred works in the same setting usually employed by the great cathedrals, it succeeded in projecting the atmosphere and reverence

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THE TURN OF THE DIAL

(Eastern Standard Time Unless Otherwise Noted)

Lea Luboschutz, violinist, in Atwater Kent Hour, Sunday, April 15, at 9:15 p. m., assisted by Atwater Kent singers and orchestra; over WEA and NBC Red Network. She will play works of Wieniawski, Brahms, Gluck, Bizet and others.

Alexander Semmler, pianist, as guest in Columbia Symphonic Hour, playing the Romanza from Chopin's Concerto in E minor with Judson Symphony Orchestra, Sunday, April 15, at 3 p. m., over WOR and Columbia chain.

Two Humoresques by Cecil Burrell, for piano and stringed instruments, in first performance by Pioneers, Monday, April 16, at 10 p. m., over WOR and Columbia chain.

Hall Johnson and his Negro choir in General Motors Family Party, Monday, April 16, at 9:30 p. m., over WEA and NBC Red Network.

Cosmo D'Almeda, operatic baritone (with The King's Henchman) in program, Monday, April 16, at 2:40 p. m., over WOR.

Dan Gridley, Irish tenor, in program of Ireland in New York Edison Music Map of the World Series, Tuesday, April 17, at 8 p. m., over WRNY.

Ferdie Grofe, orchestrator and composer for Paul Whiteman, will conduct a program of his own works, including the Mississippi suite, Three Shades of Blue, and a first time performance of Musette; Tuesday, April 17, at 9 p. m., over WJZ and NBC Blue Network.

London String Quartet and James

Melton, tenor, in Columbia Phonograph Hour, Wednesday, April 18, at 10 p. m., over WOR and Columbia chain.

National High School Orchestra, playing from supervisors' convention in Chicago, composed of 270 players directed by Frederick Stock of the Chicago Symphony, Wednesday, April 18, at 9 p. m., over NBC Blue Network.

Maritana by Wallace given for first time by National Grand Opera Ensemble under the direction of Cesare Sodero, Wednesday, April 18, at 10:30 p. m., over NBC Red Network. The principals: Katherine Palmer, soprano; Paula Hemminghaus, contralto; George O'Brien, tenor; Carl Rollins, baritone; Herbert Gould, bass.

Mme. Theodora Sturkow-Ryder, pianist and composer, as guest in Ampico Hour, sharing honors with John Mundy, 'cellist, and a string quartet, Thursday, April 19, at 8:30 p. m., over WJZ and NBC Blue Network.

Mabel Garrison, soprano, as guest in Maxwell House Hour, Thursday, April 19, at 9 p. m., over NBC Blue Network.

William Hain, tenor, in program, Thursday evening, April 19, at 6:30 p. m., over NBC Blue Network.

Genia Zielinska, soprano, in program over WJZ, Friday, April 20, at 10 p. m.

La Forge Berumen Studios in regular program, Ernesto Berumen playing several piano groups, Saturday, April 21, at 8:15 p. m., over WOR.

Ernest Schelling directing the New York Philharmonic in the first of a series of children's concerts, Saturday, April 21, at 10 a. m., over WOR.

of ecclesiastical edifices into the home. The program emulated a typical musical component of an Easter service and presented in order the opening Chimes, Prelude, Lord's Prayer, Psalm, Magnificat, Anthem, etc. Works by great composers were sung by soloists of the front rank who were assisted by an orchestra of handsome proportions and tone.

Commendable was the negligible amount of verbal matter interspersed which was kept down to the minimum requirements of continuity and the necessary broadcasting of call letters.

Allen McQuhae and William Simmons (A.K. Hour, WEA and NBC Red Network, April 8). Both of these artists are prime favorites with devotees of the Atwater Kent presentations. Two years ago Mr. McQuhae won many admirers by his work in the summer series which brought him before the microphone for weekly appearances during the entire season. His co-artist in this broadcast made his eighth bow under the colors of the hour's sponsor and shares space with Mr. McQuhae in the hearts of many A.K. listeners.

In the face of such popularity, unkind (albeit honest) words by this reviewer anent either artist are liable to meet with indignant cries from their public. But at the risk of being annihilated the listener states that Mr. McQuhae is not this page's favorite tenor. His voice, which is none too colorful at its best, becomes white when it soars into the higher planes. The top notes are sung too openly and this makes for spreading and lack of focus. But he has many assets, chief among them being intelligible diction, refinement of style and a happy broadcast demeanor.

Mr. Simmons uses an exceptional and mellow baritone with taste and skill. He sings appealingly and smoothly and his work at all times is most engaging.

The light program which for novelty's sake adhered to printed advance notices (save for the last number which was side-tracked because the hour waxed

late) contained works by Goddard, Nevin and Dix. The tenor was most enjoyed in Little Boy Blue of Nevin, the baritone did his best in Valentine's aria from Faust, but the evening's high spot was the opening duet, Watchman, What of the Night by Sargeant.

The recent appearance of Martha Attwood, Metropolitan soprano, in the NBC General Motors hour again proved her success as a broadcasting artist.

The New York Evening World said; "Mme. Martha Attwood can return to the air under the sponsorship of General Motors or anybody else just as often as they will, and no one will find fault with their efforts if they merely repeat and repeat the program of Monday night."

The Cleveland, Ohio, News says: "Martha Attwood deserves especial mention. Her voice is excellent and it sounds well over the radio. This matter of radio voice is a thing some listeners like to attribute to coincidence or luck. But it seems to us that the singer who is most careful in enunciation and voice placement and whose breath control is best is pretty likely to be the lucky one who has a good radio voice."

New York Symphony to Play at Chautauqua

THE last engagement at which the New York Symphony Orchestra will appear as an organization will be at Chautauqua this summer, it is announced. The orchestra will play there for six weeks beginning July 10 under the direction of Albert Stoessel. Paul Kochanski will be in charge of the violin department at Chautauqua. The New York Symphony will also play at the Bach festival in Bethlehem May 11 and 12 and at the Westchester Festival in White Plains, May 17, 18 and 19.

PIANO ENSEMBLE IN BOSTON

Boston, April 12.—The Clavier Ensemble of Providence, which comprises several combinations of players and pianos, provided a novel concert for Boston at the instigation of Avis Bliven-Charbönnel, pianist, in Jordan Hall March 3. The pianists were Margaret Ginand, Beatrice Ward, Lester Moore, Louise Chagon, Marjorie Morgan, Constance Jones, Helen Otsby, Lydia Bell, Dorothy Pierce, Elizabeth Higgins, Edith Edwards, Ingeborg Harklow, May Anderson, Miriam Homer, Dorothy Sperry, Doris Whale, Dorothy Brown, Mary Richardson and Paul Velucci. Twelve of these artists played Schubert's March Militaire and a Keyboard Symphony by Thomas Grisselle. The former lacked a military spirit, but the latter was performed with skill and taste, the composer conducting. Other offerings were the Bach Concerto in C for three pianos, played with a keen sense of rhythm and a display of vivacity; and Nicolaiew's B minor suite for two pianos, played by Lydia Bell and Paul Velucci. The concert was notable for precision, and for a grateful absence of preponderance of tone at any time. W. J. P.

HALL JOHNSON TO TEACH

Following the success of the Hall Johnson Negro Choir in its three New York recitals, and in response to requests for coaching in this particular form of American folk music, Mr. Johnson is to open a studio in Steinway Hall.

Mr. Johnson was a student at the Zeckwer-Hahn Conservatory in Philadelphia, and continued work with Dr. Hugh Clark at the University of Pennsylvania. Coming to New York, he finished his studies at the Institute of Musical Art.

Mr. Johnson will confine himself to the coaching of authentic Negro style, harmonization, rhythm and dialect. He does not teach voice or accept vocal pupils.

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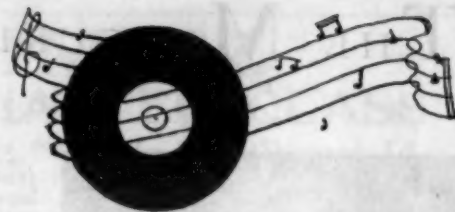
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THE BETTER RECORDS

REVIEWED BY PETER HUGH REED



THE Mail Bag has brought me many inquiries about discs which I have endeavored promptly to answer. This department seeks to present a far-reaching recorded music service, and I wish to repeat what I have said before—that any information pertaining to recorded music which it is possible to obtain, I will gladly supply upon inquiry.

Several readers have asked if certain selections they had heard over the radio were recorded or not. This presents another way in which I hope we can be of service. Undoubtedly from time to time, in a transitory performance on the air, many selections appeal so much that one immediately wishes to secure the more permanent and personal message of a recorded version of the selection. If readers at any time are unable to find a recorded version of a work they have heard on the air, I will gladly endeavor to ascertain if the desired selection has been recorded or not.

Herewith are reviewed a list of foreign recordings which recommend themselves to the attention of all music-lovers. As some of these discs are available at the present time in New York City, I will be glad to arrange a shipment for any readers.

De Pachmann Talks

Waltz in D Flat, Opus 64, No. 1, Chopin; and Waltz in G Flat, Opus 70, No. 1; played by Vladimir de Pachmann (No. DA 761).

Nocturne in B Major, Opus 32, No. 1, Chopin; and Impromptu in F sharp major, Opus 36, No. 2; played by de Pachmann. (No. DB 859.)

Nocturne in D flat major, Opus 27, No. 2, Chopin; and Etude in F minor, Opus 25, No. 3, and Waltz in C sharp minor, Opus 64, No. 2; played by de Pachmann. (No. DB 860.) (English H. M. V. Co.)

De Pachmann prefaces the D flat Waltz with an explanation of his own rendition, which by the way is truly delightful, even though he does not play the ending as Chopin wrote it. The posthumous G flat Waltz teems with gaiety, it is likewise well played, although if one projects the former first, it will be difficult to forget its infectious charm and de Pachmann's interpretation.

Most of us, I am sure, know the absurd yet amusing story of how this waltz was supposed to have been written. Some authorities claim the story is true. One evening in her Parisian home, so the story goes, Madame Sand watched her pet dog chase his tail, to her great amusement, whereat she bade Chopin set the dog's tail to music. So

he composed "le valse du petit chien," as it has been called. Since this waltz is a veritable gem, I feel it may be true that the lady herself inspired the work, but I'm inclined to disparage her dog!

The last half of the B major Nocturne is genuinely beautiful and de Pachmann explores its romanticisms

er's mature style. Undoubtedly, that independent intellectuality which always prevented Debussy from heeding any taste or style which was in popular favor, prevented him from conceding anything beyond a respectful attitude even toward accepted forms. One might say, in order to be friendly, he retained a bowing acquaintance.



AN IMPRESSION OF VLADIMIR DE PACHMANN, WHOSE RECORDS OF CHOPIN NUMBERS ARE FEATURES OF FOREIGN PRODUCTION.

with fine artistry—he also adds some bits of conversation, which are somewhat distracting to the music if one tries to ascertain what he is saying. But ignoring his conversational additions, one can really enjoy his perfect Chopin interpretation. The reading of the Impromptu is also fine and should appeal to all students of the piano who essay this popular piece.

The familiar D flat Nocturne which presents Chopin in a romantic mood, is given a reading replete with that song-like touch of which de Pachmann is a master. Again in the Etude and that famous and most poetic C minor Waltz, he presents a rare performance. He does not talk in either of these selections which reminds me of the story of his "silent" recital in New York. It is said that someone bet him a box of cigars he could not play a whole program without talking. Whereupon he did! Perhaps a similar bet occasioned his silence in this one disc!

Quartet in G minor, Opus 10, Debussy; played by Virtuoso String Quartet. (Nos. D 1058 to 1061, with album.)

Symphony No. 4 in E minor, Opus 98, Brahms; Hermann Abendroth and London Symphony Orchestra. (Nos. D 1265-1270, with album.) (English H. M. V. Co.)

Both sets are fine, so we can only hope that the Victor will release them in the near future in this country. The quartet is an admirable work, and the performance of the Virtuoso group is a healthy and vigorous one. The work is early Debussy, having been written around the time of L'Après Midi d'un Faune. It has been pointed out by various writers that although the quartet was influenced by standard models, it still anticipates the compos-

on this, "It seems more of a return to romanticism, freer in scheme and spirit." But although this is essentially true, the contents of this beautiful score should not be relied upon to reveal themselves in a single audition. What I said recently about the Piano Quartet in G minor holds true here, one must live with Brahms' works to really enjoy them. At the same time, one must not get the impression that this work is forbidding.

The reading of the first movement, which is all movement, is taken perhaps a little too slowly. In the second, which presents that Brahms which moves from "shade to light," I find some original *rubato*. The whole work is skilfully recorded and reproduces perfectly on a new machine, but I understand the horns misbehave badly on an old model. That energetic and forceful opening of the last movement and the minor pliant on the eleventh side played by the flute, which is so beautiful, and the subsequent conversation between clarinet and oboe are splendid in their reproduction. In fact, the whole work reproduces well, and is only just the least bit inferior to our recording of the First.

Two French Works

Roi d'Ys Overture, Lalo; played by Symphony Orchestra under direction of M. Cloëz. (No. 170007.)

Impressions of Italy, Charpentier, A la fontaine, and A Mules, played by Symphony Orchestra under M. Cloëz. (No. 170008.)

Impressions of Italy, Serenade, and Sur les Cimes; played by same. (No. 170009.) (French Odeon discs.)

Lalo's overture has long been a favorite in the concert hall. The opera is a popular work in France, where it was first produced in 1886 with such success that it has been maintained in the repertoire ever since. There is a certain nobility and warmth about its melodic conception, particularly in this overture, and his instrumentation is more arresting than his earlier work, the popular *Symphonie Espagnole*. The recording is good, the 'cello solo in the second part reproduces particularly well.

Charpentier, the composer of the opera *Louise*, while studying at the Villa Medici in Rome composed his Italian impressions. The work is not a great one, although it has popular appeal and as program music proves interesting upon occasion. It is in five parts, four of which have been ably recorded on these discs.

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THE MISSOURI FEDERATED CLUBS MEET IN SEDALIA

By LOUISE DONNELLY



MRS. FLORENCE McN. WOODARD,
PRESIDENT OF THE MISSOURI FED-
ERATED CLUBS.

The Better Records

(Continued from preceding page)

The real order of the suite is different than recorded, the first part—Serenade, depicts love-sick young men singing phrases beneath the windows of their sweethearts; gradually their serenades die away. The second part—At the Fountain, depicts young maidens, barearmed and barelegged, with jugs on their heads walking in calm rhythm toward a waterfall in a ravine; shepherds' refrains are heard from afar. The third part—On Muleback, depicts the song of the muleteers, heard in the 'cellos, as their carts trot at dusk along the mountain roads. The flutes give the answering song of the girls who kneel in their carts. The fourth part—On the Summits, depicts the heights beyond the town of Sorrento, from which can be seen a wide expanse of sea and country—it is a poet's enthusiasm. These last two movements are the most interesting.

Freundliche Vision, Richard Strauss; and Wiegenlied, Strauss; sung by Elizabeth Schumann. (No. DB 1065.)

Don Giovanni, Mozart, Batti, batti, O bel Masetto; and Nozze di Figaro, Voi che sapete?; sung by Elizabeth Schumann. (No. DB 946.) (English H. M. V. Discs.)

This singer will be remembered as the soprano who was heard in concert with Richard Strauss in this country several years ago. Her operatic arias are delivered with a freedom, a vivacity and a warmth which might well be the envy of many vocalists who essay the singing of Mozart.



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SEDALIA, Mo., April 11.—Musicians from all over the state were gathered here March 28 to 31 for the tenth annual convention of the Missouri Federation of Music Clubs.

It was fitting that the local Helen G. Steele Music Club play hostess, as it was its founder and life president, the late Helen G. Steele, for many years prominent in music circles over the county, and first "community sing" leader, who founded the M.F.M.C. in St. Louis, Mo., on June 27, 1918, having been appointed by the National Federation to this undertaking.

Mrs. Edwin F. Yancey, now life president of the H. G. S. Music Club, and member of the original state federation board, welcomed the board at a complimentary dinner in the Hotel Bothwell on the opening night. Among the officers, delegates and visitors, were several other members of the original board. The first board meeting was held in Kansas City, January, 1919. Mrs. Joseph Rodes, of Webster Grover, formerly of Sedalia, was the first president, and her associate officers were Cora Lyman, Kansas City, first vice-president, now historian of the M.F.M.C.; Jessie L. Gaynor, St. Louis, second vice-president; Mrs. Joseph Folk, St. Louis, third vice-president; Mrs. Milton Tootle, St. Joseph, Treasurer; Mrs. C. D. Allen, St. Louis, auditor; Mrs. James N. Gault, Jefferson City, recording secretary; Alice Pettigill, St. Louis, corresponding secretary. The Federation now has 222 clubs federated and a membership of approximately 8,000. Its growth and cultural development during its ten years, as outlined by charter members was the



MISS GLADYS MORRISON

source of much interest to conventionists.

State Junior Contest

The closing day, Saturday, attracted a large number of junior musicians for the state junior contest. The assembly rooms of the court house, the headquarters for the convention, was the scene of a performance by prize winning contestants that afternoon, before a large and interested audience. Those who won first prizes in the contests were Dorothy Bockelman, Harold Twyman, Phyllis Folk, Mary Denna Hert, Helen Robberson, Herman Baucher, Raymond Moses, Dorothy L. Quant, Morris Thomas, Catherine Stevens, June Pauline Smith, Dorothy Starkey, Sarah Graham, Margaret Smothers, Marjorie Brown. Other prize winners were Harvey Stevens, Josephine Renner, Roberts Arthur, Jean Davenport, Myrl Roe Solomon, Kranka Tuck, Sue Bell, Robert Nylander, Marian Holbert. Missouri was the first state to organize junior work.

Outstanding events were the district presidents' breakfast in the Hotel Bothwell on Friday morning, Mrs. Warren Barr, Moberly, presiding; the Missouri composers' luncheon, Hotel Bothwell, Mrs. F. C. Papendick, St. Louis, presiding, with N. Louise Wright, Fayette, representing Missouri composers in

a piano group, and Mrs. C. O. Peer, Springfield, speaking on Missouri composers and their compositions; the Federation banquet with the state president, Mrs. Florence McN. Woodard, Kansas City, presiding; the past presidents' assembly banquet and "frolic," at the Hotel Bothwell, Mrs. Paul Ingram, general chairman of convention, Sedalia, presiding and Cora Lyman, toastmistress.

The Helen G. Steele Music Club's complimentary offering was the presentation of a choral concert following the Federation banquet in the First Methodist Episcopal Church. The Lady of Shalott was sung with Mrs. Buford Bettis, soprano, in the solo part. Mabel DeWitt was the piano soloist, and Mrs. Paul Barnett, soprano, and Mrs. Dana Demand, contralto, were heard in a duo number. Mrs. Edwin F. Yancey directed the ensemble singing and Mrs. Lee Riley and Mabel DeWitt were the accompanists.

Program by State Artist

Lending zest to the three-days' program were contributions by musicians from over the state who have achieved honors in divers fields. They were Gladys Morrison, soprano, Kansas City, winner in the Atwater-Kent contest in Missouri, who was heard in her prize winning songs; Lucille Vogel Cole, talented Kansas City pianist; Beatrice Knetzger, pianist, St. Louis; Mrs. Joseph Heimberger, Jefferson City; Mrs. Sanford Sellers, Jr., of the piano department, Wentworth Military School, Lexington; Bessie Kyles, soprano, Booneville; Isabel Curdy, violinist, Kansas City; Mrs. Will Fleming, soprano, Moberly; N. Louise Wright, composer, pianist, Central College Fayette; a mixed quartet from Central Missouri State Teachers' College, Warrensburg, including Dorothy Blunt, soprano; Mrs. E. B. Wood, contralto; Tony Robison, tenor, and Paul R. Utt, bass, with Norma G. Utt, pianist; Mrs. Nick Cave, soprano, Fulton; Louise Evers, cellist, St. Louis; Stanley Shaw, baritone, Sedalia; Mrs. F. C. Papendick,



MRS. EDWIN FORREST YANCEY

City; Mrs. Will Fleming, soprano, Moberly; N. Louise Wright, composer, pianist, Central College Fayette; a mixed quartet from Central Missouri State Teachers' College, Warrensburg, including Dorothy Blunt, soprano; Mrs. E. B. Wood, contralto; Tony Robison, tenor, and Paul R. Utt, bass, with Norma G. Utt, pianist; Mrs. Nick Cave, soprano, Fulton; Louise Evers, cellist, St. Louis; Stanley Shaw, baritone, Sedalia; Mrs. F. C. Papendick,



MRS. WARREN BARR, STATE CHAIR-
MAN OF JUNIOR CLUBS.

pianist, St. Louis, together with the following talent from Wentworth Military Academy, Lexington; Cadet Townsend Miler, pianist, Wayne Miller, trumpet soloist; W.M.A.C. quartet, Cadets Glover, Hancock, Fletcher, and Day, and Cadet Palmer Hancock, baritone.

A. H. Watson, Kansas City, only man member of the state board, and official community music chairman, led spirited community sings at all sessions.

Speeches and Concert

Messages from the following speakers interspersed the musical numbers, rounding out the three days' program: Mrs. Carl Hoffman, Musical Research Club, St. Louis, speaking on Music as Therapy; Cora Lyman, Kansas City, Emphasizing Americanism in Music; Abbie L. Snoddy, Mexico, treasurer of the N.F.M.C., who advocated a musical education for every girl and boy as a road culture, in her address, Music and My Daughter; Cora Lyman, historian M.F.M.C., speaking on the History of the Federation in Missouri. Mrs. Warren G. Barr, Moberly, extension chairman; and Mrs. F. Papendick, southwest district president, St. Louis, were heard in interesting talks.

A musicale by local junior talent in the auditorium of the Smith-Cotton (Continued on page 47)

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A SHORT STORY ABOUT THE

HART
HOUSESTRING
QUARTET

ACCORDING to the members of the Hart House String Quartet, the three-year-old Toronto organization which has played in many American centers, there is no life to equal a quartet's—provided you can stand it.

There used to be a tradition that string quartets were named after their first violinist, and that may explain the following little difficulty encountered during the quartet's tour last year in the United States. When the train pulled in, a top-hatted gentleman, president of the organization under whose auspices the concert was to be given, ran forward to meet the little group. After the members had introduced themselves, the gentleman looked rather puzzled and glanced around as if expecting to see someone else.

"Were you expecting anyone besides us?" asked Milton Blackstone, the spokesman.

Page Mr. House

"Well, I'm afraid I don't understand. Didn't Mr. Hart House come along? You see, we've advertised his personal appearance, and I shouldn't like our audience to be disappointed."

Mr. Blackstone, trying to hide his smiles, explained that Hart House was a University of Toronto building, after which the quartet had been named. Covering his disappointment as much as possible, the top-hatted gentleman stated that he had been under the impression that Mr. Hart House was the leader of the quartet and that he was a relative of the famous American Colonel House!

During the folk song festival in Quebec last year, Geza de Kresz found himself involved in an honorable challenge from Johnny Boivan, "champion fiddler." Johnny insisted that his violin was the best in Canada and offered to prove it on the stage against the Petrus Guarnierius belonging to Mr. de Kresz. "If dat violin is worth \$20,000, den I keep mine for \$30,000," declared the excited little Frenchman. "I can play louder dan any odder violin in de country. Every dancer in de barn dance she hear all de time. No matter how much people or how big de noise, my violin, she sing out loud so everybody hear her and dance in time!"

Is Still Champion

But the challenge was not taken up by Mr. de Kresz. So Johnny and his violin are still undisputed champions.

One stormy night, the four members stepped off the train at a dismal little station on the prairie. The town in which they were to play that evening

was some three miles distant. The only conveyance available was the bus—an antediluvian affair, and, by the time the quartet reached it, pretty well crowded.

The four hopped on, with their instruments under their arms.

"Hey there!" yelled the driver. "You can't come in here with those darn horns. Throw 'em on the top of the bus!"

When they demurred, he became more insistent, so the Hart House String Quartet, founded under exclusive patronage in Toronto, walked, or rather slid, three miles through prairie mud, clutching their cases, in order to bring Beethoven to a little audience gathered in the town hall.

A Pyjama Concert

During one of Chicago's worst heat waves the quartet landed there. As there was a good deal of rehearsing to be done, the members made themselves as comfortable as possible.

A number of prominent local musicians and composers, learning the quartet was in the city, telephoned and asked if they might call. By nine o'clock some twenty-one visitors had assembled. Grape juice, ginger ale, ice water, flowed in and out of the punch bowl, but still the perspiration stood out on the foreheads of Chicago's musigentsia like beads of summer dew. A few braver spirits quietly stripped off wet collars.

The quartet had promised their guests some music. They took counsel among themselves and voted for a pyjama concert.

And in that garb they played. The guests sprawled on beds, on the floor, or draped themselves over the punch bowl. The concert began. As the composition was in one movement there was not a moment's respite until the end. How interminable it seemed! Would it never end? Finally the last page was reached—the last note! Applause broke out from the bed, from the floor, from the punch-bowl and, in the distance, from the shower-bath! The quartet rose and bowed graceful appreciation; the concert in pyjamas had been a success.

But there is still a doubt in their minds as to whether the applause was meant for the Hart House quartet or for the black urchin of a bell-boy who appeared at the last note with a new bucket of ice and a case of ginger ale!

A hard life, but a happy and amusing one! They feel their united existence will be dull when popular education goes so far as to eliminate the favorite foolish question: "How many are there in your quartet?"

PONSSELLE SINGS
IN RICHMOND

RICHMOND, VA., April 12.—The climax of an unusually full musical season was reached on April 2, when Rosa Ponselle appeared in Richmond City Auditorium under the local management of Mrs. Katie Wilson-Greene and Mr. Moody. Miss Ponselle was assisted satisfactorily by Stuart Ross in the dual rôle of soloist and accompanist. The singer's program included two arias by Verdi and songs in French, Italian, German and English. She responded to several encores, including, by special request, the Habanera from Carmen. Mr. Ross gave two groups of solos.

M. McC.

SHAVITCH TO CONDUCT
IN RUSSIA

Vladimir Shavitch, conductor the Syracuse Symphony, won acclaim as guest-conductor of the Detroit Symphony Orchestra's fifteenth pair of concerts, March 29 and 30, when the program included the Vivaldi *Concerto Grosso*, Strauss' *Till Eulenspiegel*, Converse's *Flower Ten Million* (first time in Detroit) and works by Wagner. Tina Lerner was the soloist. Mr. and Mrs. Shavitch and their daughter Dolina sailed for Europe on the Berengaria April 4. Mr. Shavitch will conduct in Moscow, Charkow, Kiev, Odessa and Leningrad at the invitation of the Soviet State Academy of Fine Arts.

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AMERICAN WRITERS TO THE FORE

Following an Original Trend in Composition

By SIDNEY DALTON

THE prolific composer, unless he have the talent of a Mozart or a Schubert, is most likely to acquire a certain jargon of composition, a commonplaceness of expression, that will help him out at all times when nothing approaching a freshness of inspiration is at hand. We have lots of them in this country, in common with other quarters of the globe.

On the other hand, there are a noticeable number of our composers who are seldom heard from unless they have something to say that, if it is not always impressively original, is at least not commonplace. Usually, their works are worth while and interesting, even though we don't entirely agree with them.

FARWELL WRITES THREE NOTABLE SONGS

Arthur Farwell is an example of a composer who is in no way concerned about mere bulk. I doubt if his total output is as great as that of some of our composers would be over a period of, say, two years. But his work is always far above the average. Of late he has produced *Three Dickinson Poems*, severally entitled *Mine*, *Summer Shower* and *The Sea of Sunset* (G. Schirmer). From first to last they are interesting, mainly because there is the indelible stamp of individuality about them. As I see him, Mr. Farwell, for all his modernism, is much of an impressionist. These songs are held together by the unity of mood that pervades each.

In *Mine* there is a feeling of masterfulness, that persists through all its shifting harmonic texture. *Summer Showers* is drenched with raindrops, and yet one feels the glint of the sun

behind them. An ascending figure in sixteenth notes, on the last beat of the measure, establishes the character of *The Sea of Sunset*, a slow-moving, majestic song.

Of course Mr. Farwell's style is not apt to bring him wide popularity. He is by no means a melodist and his harmonic patterns are apt to be complicated to the point of seeming unrelated, chord to chord. He is an intellectual, but at the same time he has a sensitive regard for any poem he sets to music. Of these three *Mine* is for a high voice and the other two are in a medium tessitura.

THREE FINE ANTHEMS FOR EASTER

It is a little late, perhaps, to be reviewing anthems written for the Easter season, but three such numbers have just been received, and as they are deserving of attention from choir directors, they are included. Harvey

Gaul's *A Russian Easter Alleluia* dedicated to the Westminster Choir of Dayton, is a fine, brief chorus, thoroughly in the Russian manner and admirably done for chorus. In his anthem, *He Is Risen*, Edward Shippen Barnes has used an old French melody with telling effect, turning out a spirited, joyful number that is well suited to the season for which it is written. From the same publisher (G. Schirmer) there is a third Easter anthem, *Thus Saith the Lord of Hosts*, by James J. Rogers, that affords opportunity for a variety of singing. Apart from the chorus work there are solos for soprano, tenor and bass. A blessing is intoned toward the close, with an amen response by the chorus, and the work closes with an excellent alleluia, beginning *pianissimo* and working up to *fortissimo*.



HARVEY GAUL

Most songs written after the manner of our native Indian music are apt to be pretty much alike, but Harland A. Riker has furnished an original little twist to add to the interest of his song, *An Indian Slumber Song* (White-Smith Music Publishing Co.). It has the spirit of the Red Man's music about it, but it does not follow slavishly in the footsteps of former successes, as most Indian songs do. It is a melodious, singable number, put out for high and medium voices. The lyric is by Agnes Lockhart Hughes.

AN ORIGINAL TWIST TO SEA SONGS

Ship O' Dreams is the title of a song by the same composer and from the same press. Here, again, Mr. Riker

has adopted a well known style of composition, reflecting the sea, without imitating the successes of the past, with the result that he has turned out a number that will probably become well known. Edgar Daniel Kramer's verses are attractive in themselves. There are editions for high and medium voices.

UNUSUAL WRITING FOR VIOLINS AND PIANO

Norman Fraser's *Cueca* for two violins and piano (London: J. & W. Chester), is an unusual piece of music, both in quality and in the instrumental combination. Written in seven-eight time, the rhythm has a subtle, alluring smoothness that is well carried out. This is heightened by a middle section combining three-four and six-eight times, and the general effect of the piece as a whole is one of rhythmic patterns that are unusual but thoroughly sincere and genuine. However, the music, in itself is both melodious and original.

Anna Priscilla Risher is responsible for three additions to the literature for the usual trio ensemble: violin, 'cello and piano. Two of them are arrangements of MacDowell piano pieces, *From a Wandering Iceberg* and *Starlight* and the third is an original composition entitled *Enchantment* (Arthur P. Schmidt Co.). The instrumental parts are all well written and none of the three pieces is difficult to play.

In the *Orchestra Series*, put out by the same publisher, there is a collection of seven pieces, with parts for full orchestra, with piano and alto and tenor saxophones added. They can be played, however, by any combination which includes piano and solo violin. The book contains *Woolie March*, by P. J. Beka; *Elle m'a dit*, a waltz, *Czardas* and *Danse des Marionnettes* a gavotte, by J. B. Kok; *Overture Appassionata*, by T. Henricchi; *Chanson Andalouse*, by F. Carena, and *Paz en tierra*, a march, by J. Pardo.

PLAYTIME MUSIC FOR YOUNG PEOPLE

Three books of piano pieces, entitled *Playtime Melodies*, and edited by W. Otto Miessner (Oliver Ditson Co.) should find a sympathetic audience among teachers and young pupils. The pieces are intended, primarily, for recreation. The editor contends that, apart from the fundamental studies of folk melodies, classic dances and the standard literature, there should be a broad reading and playing of pieces on the side, in the same manner that one reads widely, apart from the standard authors. To this end he offers three books of pieces by present-day composers, covering grades one to four. For the most part the music is light but not cheap; there is the broadest possible variety, and each piece is carefully edited. In the sister art of literature these books would find their complement in collections of short stories. In the first book there are thirty-five pieces, in the second, twenty-six, and in the last, twenty-one.

Bainbridge Crist's *An Evening Song* (Carl Fischer) has been brought out in two versions, one for piano solo and the other for violin. They are equally effective, offering the performer an opportunity for broad musical effects of a musicianly and a musically interesting nature. Mr. Crist writes well. His technic is sure, and combined with it is a musical nature that produces ideas worth listening to.

BOOKS ON HARMONY AND CLARINET

In a book entitled *Practical Exercises in Theory and Harmony* (Virgil Piano

School), A. M. Virgil has treated the subject from the point of view of the piano pupil who should be able to make direct, keyboard use of his theoretical knowledge. The chords, from the time harmony is commenced, are played on the piano. The pupil becomes thoroughly familiar with the different positions, and the way they feel, look and sound under the fingers. He is gradually led into the harmonization of chorals at the keyboard, and finds his harmonic knowledge becoming more usable than it is apt to be if taught entirely on paper. This volume, which is issued in the size of sheet music and is bound in paper, goes as far as the chord of the dominant seventh.

An illustrated, explanatory work of 100 pages, devoted to *Recreative Dances for Classes in Physical Education*, by Fanny E. Bickley (Oliver Ditson Co.), has the merit of combining the drill of the physical education class with music suited to the rhythm of the physical movements. The author's ideas are the result of many years of teaching, and her experience has taught her that a dance may be performed with sufficient action to constitute a full lesson in physical education. It is on this theory that the present book is based. All the action is fully described in the text and there are photographic illustrations. The accompanying music is drawn from various sources.

Glen Haydon, of the University of California, is the composer of a *Graded Course in Clarinet Playing*, containing thirty elementary lessons (Carl Fischer). The composer, who is a follower of the French school, does not claim to displace the standard methods for the instrument, but merely to prepare the beginner for them, and this he does in a manner that should be of real help to those who hope to gain a thorough knowledge of the clarinet.

FLORIDA CLUB COMPLETES TOUR

MIAMI FLA., April 11.—The Glee Club of Stetson University has completed a tour of the coast including Palm Beach, Miami and Homestead on a long list. The soloists were from the music department of Stetson University, with Ruth Hibbard directing both the girls' and boys' clubs. The programs included music by Schubert, Puccini, Rachmaninoff. Soloists were Elizabeth Kelsey, Julia Bobon, Norman Royal, Chan Johnson and Margaret Morrison. The accompanists were Stella Stauffer and Jean Hon.

A. M. F.

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Revealing a Family Tree

By HARRIETT HARRIS

THERE is a remarkable resemblance between her and the former President of the United States who was so frequently depicted winning his point with set jaw and uplifted fist. Not that Emily Roosevelt uses her hand in just the manner that her dynamic cousin did, but the unmistakable Rooseveltian features are there and coupled with them a characteristic energy that bodes ill for whatever obstacles are likely to beset the path of this dramatic soprano.

Emily Roosevelt is, first of all, a thoroughly American artist. She does not boast even one little trip to Europe to attain the color, atmosphere, experience, or whatever else it is singers go abroad for. She has studied and

from whom is descended the presidential Theodore and other representative Americans.

"Tales of our revolutionary ancestors have been handed down from generation to generation in our family," says Miss Roosevelt. "One record I remember goes into detail as to the costumes worn by the soldiers then. One of our forebears was a first lieutenant in the Corsicans, a part of the New York militia, and was later attached to an Albany company. As such, he was entitled to wear the unique outfit described as a short green coat with a red heart on the left sleeve whereon were the words 'For God and Right'. A little round hat with a cockade on the side, encircled by a band bearing the motto 'Liberty or Death'."

Homestead Stands

Equally American on her mother's side, Miss Roosevelt is descended from George Hubbard who set sail from Somersetshire, England, and arrived on these shores sometime during the year 1635. On the old King's Highway that goes through Stamford, Conn., on its journey from New York to Boston, the Hubbard homestead still stands. Here many famous personages have been entertained, among them Lafayette and Washington, each of whom enjoyed a night's hospitality there on their travels between the two cities.

The best attestation to the quality of vocal training she has attained in the United States is the fact that American audiences are consistently proving that they like Miss Roosevelt's brand of singing. For the matter of that, she is fulfilling bookings that extend to May 15. During this time she will appear in Indiana, Arkansas, Mississippi, Kansas, Oklahoma, Missouri, Illinois and Michigan.

Before embarking on her mid-western tour, this exponent of Americanism will appear in Boston on Easter Sunday singing with the Handel and Hayden Society in Symphony Hall. She was to be heard in Wolf-Ferrari's *New Life*, sung for the first time in Boston and Henry Hadley's *The New Earth*. Besides her recital and oratorio work (she has many appearances in *Elijah* to her credit), Miss Roosevelt will appear with the Festival Opera Company of Chicago of which Clarence Cramer is the manager and Ernest Knoch the musical director.



EMILY ROOSEVELT

worked and achieved entirely on this side of the Atlantic—yet already she is the possessor of many attributes that a young singer might well search the four corners of the globe for.

Typically American

It is really small wonder that Miss Roosevelt chose traveling the American highways to fame rather than those of Europe. Every branch of her family tree bears some name glowing with laurels won in the name of America. For instance, on her father's side she is a direct descendant of Claes Hartenzen van Rosenfelt (the original spelling of the name), who landed in New Amsterdam, now New York, in 1648, and

OPERA IN PORTLAND

City Sponsors Visit of Chicago Company

PORTLAND, ORE., April 11.—The Chicago Civic Opera made its first appearance here in four years, March 22-24, the event being managed by the city which was represented by W. T. Pangle and H. M. White. Though there is a deficit, the opera's visit was an outstanding event. One hundred guarantors who promised \$250 each, must forfeit \$175. Seattle guarantors must pay \$210 each.

The Snow Maiden drew the largest audience. Aida came next in point of attendance; Resurrection, as a matinee, third; and Il Trovatore, fourth.

Rosa Raisa, Mary Garden, Charles Marshall, Cyrena Van Gordon, Cesare Formichi, Virgilio Lazzari, Chase Baromeo, Rene Maisson, Myrna Sharlow, Alice d'Hermanoy, Giacomo Rimini, Antonio Cortis, Augusta Lenska, Maria Claessens, Edith Mason, Lorna Doone Jackson, Olga Kargau, Charles Hackett and Richard Bonell had leading rôles. Conductors were Giorgio Polacco, and Roberto Moranzoni. J. F.

The Sedalia Convention

(Continued from page 44)

high school, following Friday afternoon's closing business session, left a lasting impression upon the visiting delegates. W. B. Hert's violin ensemble of fifty pieces; a demonstration of public school music under the direction of Lillian MacGugin, supervisor of music in the Sedalia public schools; the Girls' Saxophone Band; the Smith Cotton high school girl's glee club and the Sedalia boys' band, numbering 200, directed by John DeYoung, all appeared creditably. An operetta "In Mother Goose's Garden," by 100 pupils of the primary grades of Prospect school, was presented at this time by request.

Mrs. Edwin F. Yancey, life president of the hostess, Helen G. Steele Music Club, is a member of both the state and national boards, and it was through her efforts that the convention was brought to Sedalia, and to her was largely due the success of the state meeting, which was pronounced outstanding. LOUISE DONNELLY.

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THE SOVIET TAKES A HAND

(Continued from page 7)

modern Chinese pantomime that the Chinamen take it for their genuine home art.

The first scene opens in a Chinese harbor town, Hankow or Shanghai, with coolies loading a Soviet steamer and its sailors entertaining the Chinese with their folk dances and home fun. Little by little the coolies join the sailors until the captain begins to convert them to communism.

The following scenes—eight together—are laid in various native localities of the town where Lin-Shan-Fu, the Chinese Chief of Harbor and Mr. Hips, the British diplomatic agent are plotting to get rid of the Soviet steamer by poisoning its young captain, Tao-Hoa, a pretty Chinese dancer and mistress of Lin-Shan-Fu, is induced to make love to the Soviet captain and then poison him with a drink. She is to carry out the poisoning at a private reception given to the captain by the Chinese functionary and the British diplomat.

Tao-Hoa performs her dance, but when she is to hand the captain the poison-drink she changes her mind and throws the cup down, thus revealing to the captain the conspiracy. Lin-Shan-Fu pulls his knife and stabs her in the breast. She pulls the poppy from her breast, dips it into her blood and gives it to the captain and dies. It is the signal for the Chinese revolution and the rebellious coolies carry the red poppy as a symbol on the flag.

Such, briefly is the story of the ballet out of which the composer has created

a magnificent Oriental ballet. The music, costumes, scenery and dances make it a brilliant piece of exotic art, full of constant action, humor, irony and dramatic vigor. Kurilko's picturesque scenery and costumes and Tihomirov's masterly staging contributed in making "Red Poppy" an artistic achievement.

Considerably different is Gliere's "Shah Senem," his Caucasian folk-opera constructed on a Turkish legend and on Turkish melodies. It is distinctly Oriental and resembles Rimsky-Korsakoff's *Cop d'Or* in its thematic style, but differs from it through its more melodic airs and vivid ethnographic coloring. It is a scenic production that would be a great hit with the American audiences, as it is all action, full of exciting episodes and rich in dramatic thrills. The composer has kept the work Caucasian in orchestration and in the vocal part without loading it with deliberate modernism or heavy operatic instrumentation. He makes use of all the local musical instruments in the orchestra, as for instance, the Turkish tara, kemantcha, flutes and drums.

The story of the opera is a romantic adventure, free of any communistic flavor, yet the Soviet leaders place it on the same level with the composer's revolutionary ballet, simply because it is a true musical picture of the Caucasian village, the furthering of folk spirit being one of the important aims of the proletcult. Gliere in this work takes a place between Borodine and Rimsky-Korsakoff, with far more of a popular appeal without being commonplace.

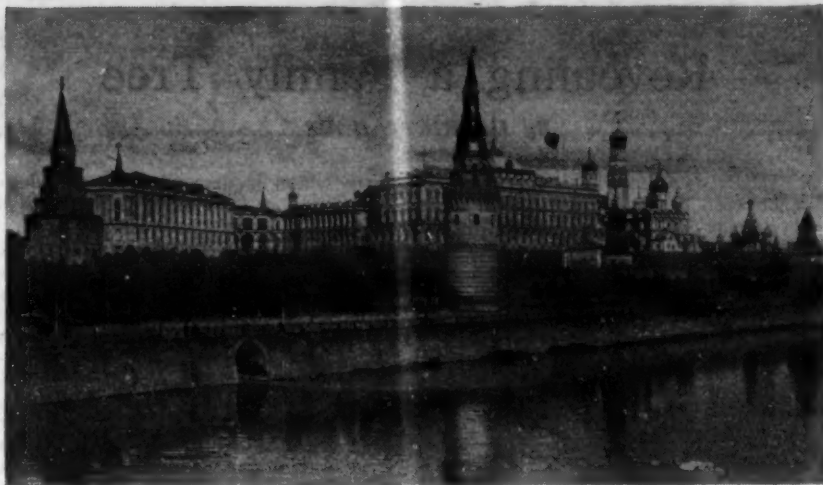
As I was anxious to know the views and aspects of this leading Soviet musical master in regard to the new policies of the communistic regime and how those affected the composers, I called on Mr. Gliere at his home.

"Though the revolution stopped the natural musical development of our country," he replied, "yet an interesting new spirit is beginning to blossom on the old ruins. We are trying to lay a new social foundation for our future work in defining the message of music—like all arts—to our masses. A kind of social-hierarchical spirit runs through our official tendencies which colors much our themes. We are induced by our authorities to look at music as a ritualistic feature of cultural development. I am not a communist personally, yet I must admit there is certain truth in such a tendency. It may mean the beginning of a new *Kulturreligion* to come. We Russians are an ecclesiastically inclined nation and make religion out of everything. Thus we are apt to religionize our modern music."

I asked him whether the Soviet modern music showed any symptoms of the occidental modernism.

"We have merely a small group of musical futurists to compare to the West European modernists," continued Gliere, "but they do not play any role. The Russian audiences, accustomed to their rich folk melodies and simple harmonies, dislike instinctively the discordant and unmelodic concoctions of the noisy modernists. The same views are shared by our communistic authorities, and the result is, we ignore the technical issues by devoting all our attention to the contents, the spiritual or cultural meaning of a work."

"One of the recent attempts of the leaders of our proletcult is to get away from expensive pianos by launching a campaign in favor of the different folk musical instruments, such as accordion,



THE KREMLIN AT MOSCOW, WHERE RADICAL MUSICAL EXPERIMENTATION IS BEING CARRIED ON BY THE SOVIET GOVERNMENT.

harp, violin, and balalaika. A Capella village choruses or glee clubs were encouraged. An important factor in modern social life is the active interest in music, no matter in what line."

Gliere is a versatile and productive composer, a master-conductor, a towering pedagogue and—lately, a brilliant pianist. In the list of his compositions are no less than sixty-seven opuses with more than a hundred songs, dozens of instrumental works, three symphonies, three symphonic poems, five ballets, several band compositions and a number of scenic productions, such as the choruses to *Lysistrata*, *Oedipus-Rex* and *Figaro's Marriage*. One of his fervent dreams is to establish closer relations between the United States and the Soviet Republic. Having produced already Henry F. Gilbert's symphonic poems in Moscow, he intends to produce Gilbert's ballet *On Place Kongo*, Deems Taylor's opera *The King's Henchman* and Emerson Whitborne's ballet *Sooner or Later*.

"While there is no diplomatic relation between these two countries," said the composer, "I don't see any reason why we should delay the relation in music and arts."

Considering the Soviet musical situation from a bigger historical point of view I must confess that its future development and change rest on the two leading minds: that of Anatoly Lunacharsky, the Commissar of Public Welfare—*Narkompros*—and Reinhold Gliere, the composer, pedagogue, conductor and pianist, the former in shaping the policies of productions, the latter in laying the foundation for the new musical forms.

PRIZE COMPOSITION

Branscombe Winner of Pen Women's Award

Gena Branscombe's choral drama, *Pilgrim's of Destiny*, has been awarded the prize offered by the League of American Pen Women as being the most significant work by a woman performed this season. Miss Branscombe is to be the guest of honor at the author's breakfast to be given by the league in Washington April 14. On April 15, two groups of Miss Branscombe's compositions are to be given at Continental Hall.

The first performance of Miss Branscombe's suite, *The Bells of Circumstance*, is to be given in Steinway Hall on April 22, under the auspices of the Society of American Women Composers, with the composer herself conducting. Miss Branscombe recently completed the scoring of this music drama for strings, woodwinds, brass, percussion and tenor voice.

HIGH SCHOOL CONCERT

Sr. Louis, April 11.—A fine concert was given in the Soldan High School Auditorium recently, when Max Steindel led the Civic Orchestra through a program of goodly proportions. The orchestra is composed primarily of amateurs, who play for the love of it. The program consisted of the Mendelssohn Overture, Fingal's Cave, Schubert's Unfinished Symphony, L'Arlésienne Suite of Bizet, and Artist Life Waltzes by Strauss, besides a Haydn Symphony played by four young violinists and a pianist.

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MILWAUKEE, April 11.—Giovanni Martinelli, Metropolitan tenor, came back to the Auditorium to sing after a week's postponement of his appearance for the Civic Concert Association. With a fine courage and conscientiousness, Martinelli mounted the stage and sang his best despite a tremendous vocal handicap. The obstacles in his throat were all too evident. But the audience was good humored and in a tolerant mood, knowing full well the ability of this magnificent artist when a bad cold has not paralyzed his faculties.

As the program continued, Martinelli's voice cleared to some extent and some of his familiar power was again displayed. The program was turned topsy turvy, as he shied away from operatic arias at first to take up easier songs.

Ada Paggi, a mezzo-soprano, was engaged at the last moment to assist Martinelli. She displayed a good range with particularly fine upper notes. However, she lacked spirit in her interpretations. At the close the two singers gave a few duets, in which the audience was aroused to a high pitch of enthusiasm.

Children Buy Tickets

Between 9,000 and 10,000 Milwaukeeans heard the last two concerts given the same day by the Chicago Symphony Orchestra under the management of Margaret Rice. At the matinee more than 6,000 children heard Frederick Stock expound the music, play the themes and finally the complete numbers. The children purchased the tickets for the entire house many days before the concert was given, so keen was the demand.

At the evening concert the two chief features, heard in Milwaukee for the first time, were Respighi's Concerto Gregoriano for violin and orchestra and Ernest Schelling's A Victory Ball. Jacques Gordon gave a fine demonstration of his artistry while the orchestra provided the rich harmonic background for the highly interesting concerts. The program included Mozart's Symphony in G minor, Hugo Kall's Humoresque, and Smetana's colorful The Moldau.

C. O. SKINROOD.

CLUB IN MEMPHIS ELECTS OFFICERS

MEMPHIS, TENN., April 11.—At the annual meeting of the Beethoven Club, held recently, Mrs. J. F. Hill, president for the last ten years, was re-elected. The following were also elected: Mr. David L. Griffith, first vice-president; Mrs. W. P. Chapman, second vice-president; Mrs. Emerson R. Bailey, third vice-president; Elizabeth Mosby, reading secretary; Mrs. W. F. Landrum, corresponding secretary; Mrs. F. Pritchard, treasurer; Charles Doh, auditor. Mrs. J. M. McCormack was elected honorary vice-president.

Members elected to the board of directors were: Mmes. F. F. Blair, W. A. Hitt, Clyde Parke, Charles Floyd, L. Y. Mason, O. H. Muehler, R. M. Martin, Denny Dubose, W. E. McLain, and Miss Susie DeShazo. Directors remaining in office are Mmes. O. F. Sierstrom, Lyman Fulk, E. Y. Kelley, E. A. Angier, and Jack Rainey.

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Texas Writers Offered Prize

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SAN ANTONIO, TEX., April 11.—A prize of \$1000 has been offered by an anonymous donor through the San Antonio Composer's Club for a song written by a Texas composer. Two very honorable mentions and two honorable mentions will be awarded. The winning compositions will be performed at the first concert of the club for the season of 1928-29, which will be held Nov. 26.

To be eligible, the competing composers must have resided in Texas at least one year previous to April 8, 1928. The contest closes Oct. 8, 1928. Each contestant may enter three songs. Rules may be obtained through L. A. Mackay-Cantell, chairman Texas Song Competition Committee, 311 Nacogdoches Street, San Antonio.

Other members of the committee are John M. Steinfeldt, president of the San Antonio College of Music; Mrs. Fred Wallace, secretary; Hugh McAmis, treasurer; Alice Mayfield, treasurer Texas Song Competition; Frederick King, first vice-chairman; Carl Schwabe, second vice-chairman.

Club Program

The program of the Tuesday Musical Club for April 3 was devoted to works by San Antonio composers. Oscar J. Fox presented three songs, The Wanderer, When Love Is Done and Hills of Home, which aroused enthusiasm. They were sung by Major Leigh C. Fairbanks, the composer accompanying. John M. Steinfeldt was represented by a piano number, Romance in E Flat, played by Mamie Sue Halbrook, of the faculty of the San Antonio College of Music. Other composers appearing were Helen Oliphant Bates, pianist; Mrs. L. A. Mackay-Cantell, whose songs were sung by Mrs. Chester Kilpatrick; Frederick King, author of songs sung by Alexander Johnson; and Mrs. Fred Wallace, whose violin sonata was played by Charlotte Stenseth. An arrangement for violins by Mrs. A. M. Fischer was played by the Tuesday Musical Octet, with Mrs. Edward Sachs, pianist, and Mrs. A. M. Fischer, organist.

Ruth Herbst McDonald, pianist, was presented in recital March 30, by Our Lady of the Lake College, in the College Auditorium. Skill and discernment were shown throughout. The first movement of Mozart's Concerto in E flat was played with Wilhelmina Mosel. GENEVIEVE M. TUCKER.

SAN DIEGO HAILS TENOR

SAN DIEGO, CAL., April 11.—John McCormack, tenor, received a cordial welcome when he appeared under the management of Mrs. B. A. Buker in the Spreckles Theatre. Mr. McCormack sang a varied program including many old popular airs. Seldom has he sung better. He was ably assisted by Lauri Kennedy, cellist, and Edwin Scheider, pianist and accompanist. W.F.R.

WILL SING IN DAYTON

CINCINNATI, April 9.—The choral department of the Clifton Music Club will sing in Dayton April 10. Emma Beiser Scully, pianist-composer, is the director. Mrs. Scully will also direct the Catholic Parent-Teachers' Association concert on April 18, when William Scully, Jr., will sing some of her songs. G. D. G.

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Kansas City Honors Schumann Heink

KANSAS CITY, Mo., April 12.—The disabled veterans of the World War, the acting mayor, George Goldman, and a representative of the Chamber of Commerce partook in the formalities of Schumann Heink's farewell concert in Convention Hall, recently.

A certificate, the first of its kind to be issued, was presented to the artist, thus making her an honorary citizen of Kansas City, Mo. Alex Saper, representing the Ernestine Schumann Heink Disabled Veteran Chapter, offered flowers and words of gratitude for Madame's love and generosity for her "boys;" and likewise, Arthur Haregrave, in behalf of the Chamber of Commerce, gave her as many roses as years the contralto has served the concert public. And in response, Madame wept a little, joked and answered all with words of appreciation for a loyal public. She sang a characteristic program in her inimitable style.

Florence Hardeman, violinist and Katherine Hoffman, accompanist, assisted. Horner-Witte Concert Bureau were local managers.

Myra Hess Plays

Myra Hess' appearance as a Tuesday afternoon Fritschy attraction in the Schubert Theatre, was a happy event for musicians in general and pianists in particular. Her pianism, applied to Bach, Chopin, Brahms, Albeniz and De Falla was of a superlative order, general approbation, in terms more substantial than applause, effected a re-



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engagement for Miss Hess on next season's series.

Another Fritschy concert, in the afternoon series, was given by Richard Crooks, tenor, and Frederick Schauwecker, piano soloist and accompanist. Mr. Crooks' program contained songs in the English, Italian and German literature. It was in the latter that the tenor was at his interpretive and vocal best. He won the commendation of a large audience.

Ravel and Roma

Pro Musica presented Maurice Ravel in a program of his piano and vocal compositions, with Lisa Roma, soprano, assisting, at the Muehlebach Hotel, March 14. A capacity audience, the largest this series has attracted, was deeply impressed with the composer's music, interpreted by himself and Miss Roma. Earl Rosenberg read M. Ravel's treatise on modern music and Mrs. George Forsee introduced the artists.

BLANCHE LEDERMAN.

KOVANTCHINA PRECEDED BY SUITE

PHILADELPHIA, April 12.—The premiere of Moussorgsky's opera, Kovantchina, which will be given by the Pennsylvania Grand Opera Company April 18, will be preceded by a performance of the Dance of the Pyreness, a suite by the late Mrs. Celeste de L. Heckscher, it was announced recently. This suite was played by the Philadelphia Orchestra here and in New York in 1911. Mrs. Heckscher is known as one of America's foremost women composers.

ORGANISTS CHANGE POSTS

MERIDEN, CONN., April 11.—Robert A. Squire, who has been organist of the First Baptist Church for twelve years, has resigned. He is succeeded by Leslie B. Stevens, who has been organist of the Plantsville Congregational Church for three years.

W. E. C.

RECITAL BY MERO

INDIANAPOLIS, April 11.—The Indianapolis Männerchor presented Yolande Mero, pianist, in a recital on Sunday afternoon, March 25. The large audience was charmed with her program of Chopin, Debussy, Liszt, Agghazy, Ernest Schelling and Gabrielowitsch.

P. S.

CINCINNATI CLUB EVENTS

CINCINNATI, April 11.—The Clifton Music Club announced a concert to be given in the Parish House of Calvary Church on March 20. The program was to feature the Club String Quartet, composed of Sigmund Culp, Ernest Pack, Carl Wonderle and Walter Heermann, as well as Robert Aura Smith and Louise Harrison Snodgrass. The Norwood Musical Club was to present Mrs. John A. Hoffman, president of the Clifton Music Club, on March 27, at the Federation Clubhouse. Mrs. Hoffman was announced to speak on "The Seasons and God in Nature."

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